

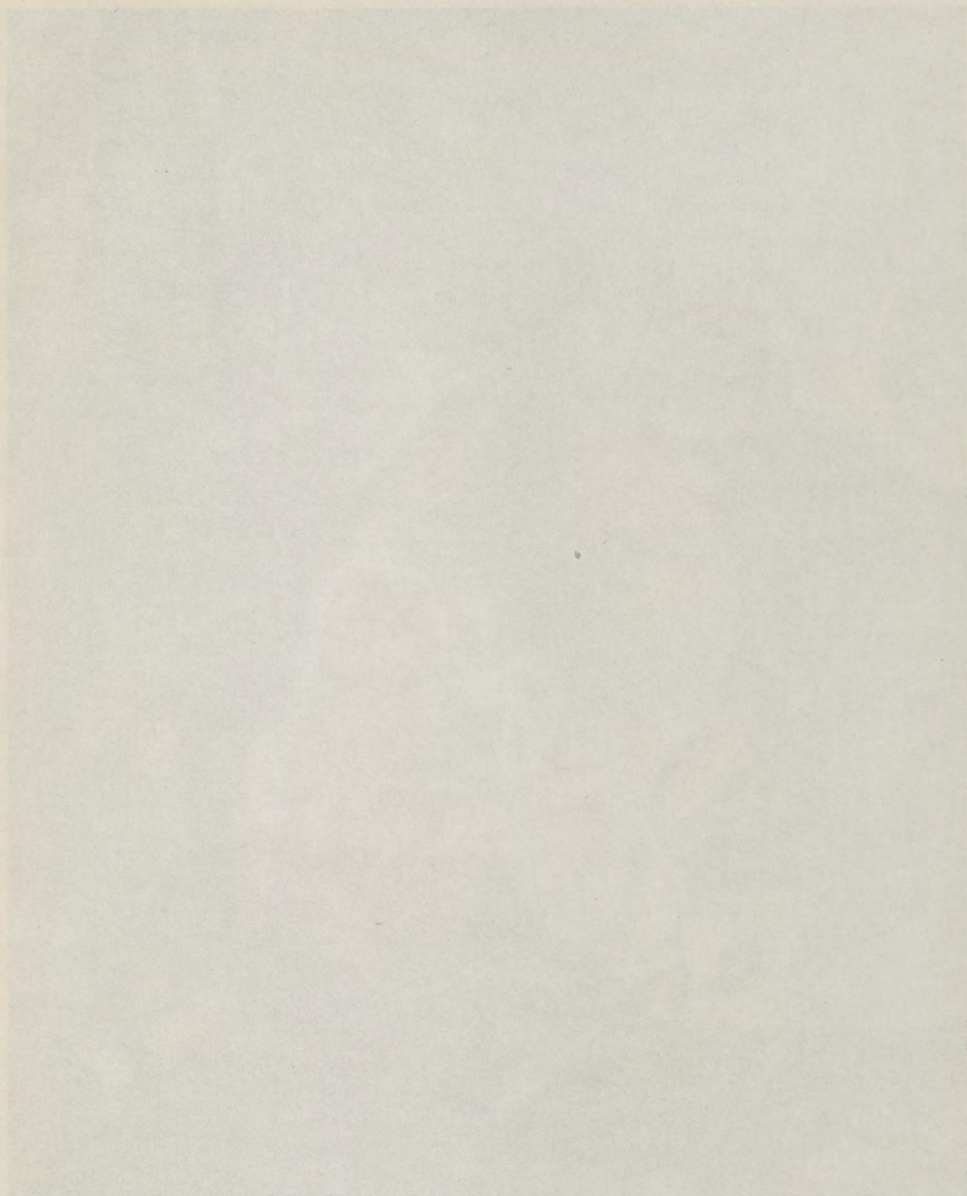
N MEMORIAM
LEONARD C. HANNA, JR.



THE CLEVELAND
MUSEUM OF ART

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102. STUDY FOR THE CIRCUS
DRAWING BY GEORGES SEURAT



31. PIERRE AUGUSTE RENOIR

THE APPLE SELLER

IN MEMORIAM
LEONARD C. HANNA, JR.

THE CLEVELAND MUSEUM OF ART

1958

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Foreword

THE collection left by Leonard Colton Hanna Jr. is unquestionably one of the most important bequests that The Cleveland Museum of Art has ever received. It seems eminently right therefore that the collection should be shown together, as a whole, at the opening of the New Wing; especially since his generosity so largely made that wing possible. And further, it is fitting, that in the publishing of this catalogue, his benefactions should be recorded in a fitting manner.

Mr. Hanna completely subscribed to the broad and understanding points of view of J. H. Wade, John L. Severance, Elisabeth Severance Prentiss, and other great donors, that the works of art given to the Museum or bequeathed by them should be shown in the sections where they belong in the proper sequence of the Museum's collections. This will be done with his Bequest at the close of this exhibition in accordance with his expressed wish.

This catalogue is designed to do more, however, than record Mr. Hanna's great Bequest. It is divided into three parts, to honor, as well, in permanent fashion, the many magnificent objects purchased by the Museum since 1942, with the monies contributed by Hanna Fund and to list the many personal gifts contributed by him through the years.

Few individuals in the history of the Museum have had its interest so closely at heart as did Mr. Hanna. Elected to the Advisory Council of the Museum in 1914, one year after the Museum was incorporated, his first gifts go back to 1916 when the Museum opened to the public. He was elected a Trustee of the Museum in 1920 and a member of the Accessions Committee of the Board of Trustees. Since that time not a year passed in which the Museum was not remembered by him in some gracious way.

Mr. Hanna had remarkable innate taste and in purchasing the many beautiful objects with which he surrounded himself, he always had the hope that sometime they would give the same joy and pleasure to others, in the Museum he loved. The paintings of the nineteenth and early twentieth centuries appealed to him tremendously and the larger part of his private collection was composed of paintings of this period, in large part French. Four paintings by Degas, a Courbet, a Daumier, a Toulouse-Lautrec, set the stamp of quality upon his collection. When to these he added two magnificent canvases by Cezanne and a Cezanne drawing, two van Gogh oils and a rare early water color of the Dutch period, a Manet *Portrait of Berthe Morisot*, a fine early Monet, and a radiant Renoir, the scope became broad indeed. He further enriched it among other

paintings by three Picassos, an early canvas of the "Blue Period" and two of the "Rose Period," a fine Redon pastel, a Seurat drawing, three canvases by Matisse, an early Mondrian, an early oil by Winslow Homer and the large *Morning Glory with Black* by Georgia O'Keeffe. He also owned two of the greatest monuments of French Gothic sculpture, two small Mourners by Claus de Werve from the tomb of Philip the Bold, Duke of Burgundy. They thus join the two figures, one from this same tomb and by the same sculptor and one by Antoine le Moiturier from the tomb of John the Fearless, already in the Wade collection in the Museum. All four had been purchased in France by Clarence H. Mackay many years ago and were long in this country in his house, Harbor Hill, on Long Island. Before that, they passed through many French collections. Mr. Hanna had, as well, a few small early Ordos bronzes, and a rare early Chinese bronze, a classical gem of outstanding quality and a few sculptures and other objects of decorative value. All of these are fully catalogued here and the majority of them are illustrated, four of the paintings being in color.

As early as 1926 Mr. Hanna had hoped to set aside funds so that a substantial income might be devoted to the charitable and educational purposes with which he was especially concerned. The carrying out of these plans was delayed by the great economic depression and other unexpected circumstances. However, on August 12, 1941 Hanna Fund was incorporated as an Ohio non-profit corporation with Mr. Hanna, the donor, as President. It was his deep wish that contributions of monies from Hanna Fund should be so used that through it important objects in all fields might be added to the Museum's collections, objects which obviously could not find their proper place in a private collection.

Mr. Hanna's truly great personal qualities, one of which was his rare wisdom in never dictating a decision, were thrown into great relief by the modesty of the manner in which he sought to aid the Museum. If he saw an object and was attracted to it, he would bring it to the Museum's attention but he left the Museum Curator complete liberty of action. If the Museum was in accord with him, it was indicated to the Accessions Committee that Hanna Fund would furnish the necessary funds if the Museum was finally interested in its acquisition. On the other hand if the Museum Curator saw something of great importance, Mr. Hanna was eager to have the opportunity of seeing it with him and if they both agreed on its importance, the Accessions Committee was again informed of the availability of funds and the final decision was left to them. In this way the Museum could and did make purchases of objects of supreme importance and Mr. Hanna had the joy and pleasure of working as a part of a constructive team. It is a rare and fascinating episode in the story of American collecting, a far seeing

donor thinking in this basic way of the needs of the institution he wished to serve and never forcing his personal judgment.

The acquisitions made through Hanna Fund have been extraordinary, and in many fields: a great Greek marble; a magnificent Greek bronze; the superlative Egyptian Head of Amenhotep III; Saite reliefs; early Cambodian sculptures; the Horyu-ji Angel, a great early Japanese sculpture; a masterpiece of Chinese landscape painting; the early and rare Sienese painting by Lippo Memmi; Venetian and North Italian paintings of the utmost importance by Tintoretto, Veronese, Savoldo, and Lorenzo Lotto. *The Crucifixion* by El Greco is one of the artist's major canvases. Rembrandt, Hans Baldung Grien, Poussin, Georges de La Tour, each are represented by master works. Sculptures of Olmec, Mayan, and Zapotec provenance and gold from Panama and Colombia enriched the collection of the Arts of the Americas. Modern paintings such as the *Mlle. Romaine Lacaux* by Renoir, the *Frieze of Dancers* by Degas, the early Monet *Spring Flowers*, *La Vie* by Picasso, *L'Appel* by Gauguin, *Le fond de l'Hermitage* by Pissarro and others were acquired in the field he loved so well.

All of these are listed in the catalogue, a little less in detail than the objects in the Bequest as they have nearly all been fully covered in the past in articles in the *Bulletin* of the Museum. Reference is made to these articles in the listing so that those interested can refer to them and study the individual paintings and other works of art more adequately if they so wish. A large proportion of these gifts from Hanna Fund will also be illustrated, a few of the paintings in color.

The third section of the catalogue concerns the many personal gifts which Mr. Hanna presented through the years. These are briefly catalogued with reference to articles in the *Bulletin* of the Museum where they exist. Unfortunately, only a few of these objects, important as they are, can be illustrated because of space limitation. He brought together one of the almost complete collections of George Bellows' lithographs as well as an important group of Bellows' drawings. He collected Duerer and other Old Master prints and many other things which from time to time he turned over to the Museum. In memory of his mother, Coralie Walker Hanna, he presented the fine Italian Renaissance furniture, the tapestries and other objects from his East Boulevard house before he turned that house over to Western Reserve Historical Society.

As the problem of space in the Museum became increasingly acute, Mr. Hanna, through Hanna Fund, was one of the first to meet the challenge. A great friend of the Museum as far back as 1937, had foreseen the need for a New Wing and had contributed yearly to establish a building fund. Mr. Hanna and others joined in this, and through the years a sum of \$685,000

was so contributed by Hanna Fund. The result of the combined generosity of these and other friends was that when the decision to build was made by the Trustees of the Museum in 1954, there was a nest-egg of \$1,750,000. It was then that Mr. Hanna, through Hanna Fund, made the magnificent pledge of \$1,500,000 towards the New Wing with a proviso that a "matching amount" be raised. It was this that sparked the entire project. Later that pledge was increased to \$2,000,000 and when the building was far towards completion and further funds were needed, an additional sum of \$1,416,500 was given without the "matching" proviso.

His untimely death before the opening of the New Wing is a cause for the greatest regret. It had been his hope, despite failing health, that he might live to see the full realization of his dream. The magnificence of his Bequest of funds will greatly aid the Museum in the future. The income from one half of this will be used for the maintenance of the enlarged building, the other half for accessions.

Essentially modest in everything he did, he wished no special recognition, no wing named after him. He merely wished to aid like many others to the extent he could, as one of Cleveland's citizens working for the same civic ideal. His greatest joy was to see an organization which he loved serve the community in usefulness. In its development and success he found deep and lasting pleasure, and as long as the Museum exists, that understanding, that enthusiasm, that love of the beautiful, that devotion to service for others which was his to such an extraordinary degree, will live in The Cleveland Museum of Art.

WILLIAM M. MILLIKEN

PAINTINGS

BEQUEST

BONNARD, PIERRE, French, 1867-1947

1. ♦ THE ROAD TO NANTES (58.17)

Oil on canvas, 27 1/4 x 25 3/8 in. Signed in lower left: Bonnard. Painted c. 1930.

COLL.: Bernheim-Jeune, Paris; Pierre Lobb, Paris; Valentine Gallery, New York.

LIT.: Rewald, John, *Pierre Bonnard*, New York, The Museum of Modern Art in collaboration with The C. M. A., 1948, listed p. 141, no. 60, repr. p. 104.

BRAQUE, GEORGES, French, 1881-

2. LEMONS (58.18)

Oil on canvas, 13 1/2 x 18 in. Signed in lower right: G. Braque. Painted in 1952.

COLL.: Justin K. Thannhauser, New York.

CARROLL, JOHN, American 1892-

3. GIRL IN RED (58.19)

Oil on canvas, 50 3/8 x 25 in. Signed in lower left: John Carroll 36.

COLL.: Courvoisier Galleries, San Francisco.

EXH.: Michigan Artists Exhibit, Detroit Institute of Arts, 1936 (awarded The Scarab Club Medal for the most important contribution to the exhibition); Exhibition of Carroll, Watkins, and Brook, Frank K. M. Rehn, Inc., New York, January 1937.

CEZANNE, PAUL, French, 1839-1906

4. ♦ THE BROOK (58.20)

Oil on canvas, 31 3/4 x 23 1/8 in. Painted 1898-1900.

COLL.: Ambroise Vollard, Paris; Halvorsen; Brummer Gallery, Paris; Robert Treat Paine, Boston; Mrs. Thomas N. Metcalf, Boston; Sam Salz, New York.

LIT.: Venturi, L., *Cezanne, Son Art—Son Oeuvre*, Paris, 1936, Vol. I, no. 783, Vol. II, pl. 258.

5. ♦ LA MONTAGNE SAINTE-VICTOIRE (58.21)

Oil on canvas, 28 1/2 x 36 1/4 in. Painted 1894-1900.

COLL.: Ambroise Vollard, Paris; Schweitzer, Berlin; Auguste Pellerin, Paris; Alphonse Kahn, Paris; Galerie Barbazanges, Paris; Reinhardt Galleries, New York; Valentine Gallery, New York.

LIT.: Loran, Erle, *Cezanne's Compositions*, Berkeley and Los Angeles, 1943, p. 99, repr. pl. XXII; Novotny, Fritz, *Cezanne*, Vienna, 1938, no. 2, p. 194, repr. pl. 1; Venturi, L., *Cezanne, Son Art—Son Oeuvre*, Paris, 1936, Vol. I, no. 666, Vol. II, pl. 213; Wedderkop, Hans von, *Cezanne*, Leipzig, 1922, repr.

COURBET, GUSTAVE, French, 1819-77

6. ♦ HYDRANGEAS (58.22)

Oil on canvas, 25 1/2 x 21 1/4 in. Signed in lower left: G. Courbet, Painted c. 1861-64.

COLL.: H. O. Havemeyer; Jacques Seligmann & Co. Inc., New York.

DAUMIER, HONORE VICTORIN, French, 1808-79

7. ♦ THE TROUBADOR (58.23)

Oil on canvas, 32 3/4 x 22 1/2 in. Signed in lower right center: H.D.

♦ Illustrated.

COLL.: Comte Armand Doria, Paris; Ambroise Vollard, Paris; Dr. Eduard Fuchs, Berlin; Paul Cassirer, Berlin; Private collection, Paris; Justin K. Thannhauser, New York.

LIT.: Fuchs, Eduard, *Der Maler Daumier*, Munich, 1927, 1930, no. 117, repr. p. 117; Klossowski, Erich, *Honore Daumier*, Munich, 1908, repr. p. 35; Munich, 1923, p. 92, no. 75.

DAVIES, ARTHUR BOWEN, American, 1862-1929

8. ♦ FIGURE COMPOSITION (58.24)

Tempera on panel, 14 1/16 x 6 3/4 in.

COLL.: Mrs. Cornelius J. Sullivan, New York (Sale: Parke-Bernet, Dec. 6-7, 1939, no. 146).

DEGAS, HILAIRE GERMAIN EDGAR, French, 1834-1917

9. ♦ PORTRAIT OF SIGNORA MONTEJASI-CICERALE (58.28)

Oil on canvas, 19 1/4 x 15 1/2 in. Painted in 1868.

COLL.: Degas' family, Naples; Mrs. Millicent A. Rogers; Paul Rosenberg & Co., New York.

EXH.: Pictures Collected by Yale Alumni, Yale University Art Gallery, New Haven, Conn., 1956, no. 77, repr. pl. 77.

10. ♦ RACE HORSES (58.27)

Pastel on cardboard, 22 3/8 x 25 3/4 in. Signed in lower right: Degas. Painted c. 1873-75.

COLL.: Henri Lerolle, Paris; Hector Brame, Paris; Cesar de Hauke, New York; Jacques Seligmann & Co., Inc., New York.

LIT.: Coquiott, Gustave, *Degas*, Paris, 1924, repr. opp. p. 160; Hertz, H., *Degas*, Paris, 1920, repr. pl. VI; Hourticq, P., *Art et Decoration*, Vol. XXXII (1912), repr. p. 111; Lafond, P., *Degas*, Paris, 1919, repr. p. 126; Lemoisne, P.-A., *Degas et son Oeuvre*, Paris, 1947, Vol. II, no. 597 bis, repr. p. 337.

11. ♦ THE AMATEURS (58.25)

(Paul Lafond and Alphonse Chérif).

Oil on oak panel, 10 3/4 x 13 3/8 in. Signed in upper left: Degas a ses chers amis. Painted about 1881.

COLL.: Alphonse Chérif, Paris; C. Chérif, Paris; Marcel Guérin, Paris; Wildenstein & Co., New York.

LIT.: Lafond, Paul, *Degas*, Paris, 1919, Vol. I, p. 17, repr. in color frontispiece; Lemoisne, P.-A., *Degas et son Oeuvre*, Paris, 1946, Vol. II, no. 647, p. 366, repr. p. 367.

12. ♦ DANCERS IN PINK (58.26)

Pastel on cardboard, 31 3/4 x 18 3/4 in. Signed in lower right: Degas. Painted c. 1883.

COLL.: Henri Lerolle, Paris; Hector Brame, Paris; Durand-Ruel, Paris; Jacques Seligmann & Co., Inc., New York.

LIT.: Lafond, Paul, *Degas*, Paris, 1919, Vol. II, repr. opp. p. 30; Lemoisne, P.-A., *Degas et son Oeuvre*, Paris, 1947, Vol. II, no. 486, repr. p. 269.

DUFY, RAOUL, French, 1877-1954

13. STILL LIFE (58.29)

Water color on paper, 25 1/2 x 20 in. Signed on right hand drawer of table: Raoul Dufy.

COLL.: Mrs. Cornelius J. Sullivan.

GOGH, VINCENT VAN, Dutch, 1853-90

14. ♦ LANDSCAPE WITH WHEELBARROW (58.30)

Water color on paper, 9 1/2 x 13 1/2 in. Painted at Drenthe

in Holland between September and November 1883. COLL.: Dr. Frans Kantorowicz, Berlin; Galerie d'Art Lutz, Berlin; Erich Schall, Berlin; Galerie d'Art Artz et de Bois, The Hague; Justin K. Thannhauser, New York. LIT.: La Faille, J. B. de, *L'Oeuvre de Vincent Van Gogh: Catalogue Raisonné*, Paris and Brussels, 1928, Vol. III, no. 1100, Vol. IV, pl. 67; Pfister, Kurt, Van Gogh, Potsdam, 1922, repr. pl. XII; *Vincent van Gogh: 16 Facsimiles nach Zeichnungen und Aquarellen*, Munich, 1919 (Drucke der Mareesgesellschaft, no. 15), repr. in color no. III.

15. ♦ **POPLARS ON A HILL** (58.32)

Oil on canvas, 24 x 18 in. Painted in October 1889 at St. Remy.

COLL.: J. W. Bohler, Lucerne; Thannhauser, Munich; Paul Cassirer, Berlin; Max Siller, Barmen; A. Flechtheim, Dusseldorf; Harry G. Sperling; San Salz, New York.

LIT.: *Further letters of Vincent van Gogh to his Brother*, 1886-89, London, Boston, and New York, 1929, no. 609, p. 399, no. 617, p. 416, no. 630, pp. 444-45; La Faille, J. B. de, *L'Oeuvre de Vincent van Gogh: Catalogue Raisonné*, Paris and Brussels, 1928, Vol. I, no. 638, Vol. II, pl. CLXXVII; La Faille, J. B. de, *Vincent van Gogh*, Paris and New York, 1939, no. 643, repr. p. 443; Scherjon, W. and Jos de Gruyter, *Vincent van Gogh's Great Period*, Amsterdam, 1937, no. 57, repr. p. 253; Pfister, Kurt, Van Gogh, Potsdam, 1922, repr. pl. 46.

16. ♦ **MADemoiselle RAVOUX** (58.31)

Oil on canvas, 19 3/4 x 19 3/4 in. Painted at Auvers in 1890.

COLL.: Bernheim-Jeune & Cie, Paris; Katherine Dreier, New York; Mrs. Cornelius Sullivan (Parke-Bernet, Dec. 6-7, 1939, no. 56, repr. p. 23).

LIT.: *Further Letters of Vincent van Gogh to his Brother*, 1886-89, London, Boston, and New York, 1929, no. 644 (June 24, 1889), p. 472; La Faille, J. B. de, *L'Oeuvre de Vincent van Gogh: Catalogue Raisonné*, Paris and Brussels, 1928, Vol. I, no. 786, Vol. II, repr. pl. CCXVII; La Faille, J. B. de, *Vincent van Gogh*, Paris and New York, 1939, no. 776, repr. p. 532; Scherjon, W. and Jos de Gruyter, *Vincent van Gogh's Great Period*, Amsterdam, 1937, no. 222, repr. p. 375.

HOMER, WINSLOW, American, 1836-1910

17. ♦ **WHITE MARE** (58.33)

Oil on panel, 7 7/8 x 12 7/8 in.

COLL.: Carnegie Institute, Pittsburgh (purchased from artist); Valentine Gallery, New York.

MANET, EDOUARD, French, 1832-83

18. ♦ **PORTRAIT OF BERTHE MORISOT** (58.34)

Oil on canvas, 29 x 23 3/8 in. Painted c. 1869.

COLL.: Manet (4-5 Feb., 1884, no. 29); M. Leenhoff; A. M. Auguste Pellerin, Paris; Jules Straus, Paris; M. le Colonel and Mme. Jacques Balsan, Paris; M. Knoedler & Co., New York.

LIT.: Blanche, J. E., *Manet*, Paris, New York, 1926, repr. pl. XXII; Colin, Paul, *Manet*, Paris, 1937, repr. in color opp. p. 106; Duret, T., *Manet and the French Impressionists*, London, 1910, no. 111; Jamot P. and G. Wildenstein, *Manet*, 1932, Vol. I, no. 154, Vol. II, fig. 152,

p. 65; Meier-Graefe, J., *Edouard Manet*, 1912, repr. pl. 93; Moreau-Nelaton, E., *Manet Raconte par Lui-Même*, 1926, Vol. I, fig. 119; Tabarant, A., *Manet*, Paris, London, 1938, no. 140.

MATISSE, HENRI, French, 1869-1954

19. **THE BRIDGE** (58.36)

Oil on canvas, 12 3/4 x 16 1/8 in. Inscribed in lower left: *a Emile Wery / souvenir amical / H. Matisse 95*.

COLL.: Valentine Gallery, New York.

LIT.: Barr, Alfred H., Jr., *Matisse: His Art and His Public*, New York, Museum of Modern Art, 1951, pp. 34-35, repr. p. 297.

20. ♦ **IN THE GARDENS OF THE ALHAMBRA** (58.37)

Oil on canvas, 18 x 14 1/8 in. Signed in lower right: *Henri Matisse*. Painted at Nice c. 1918.

COLL.: Justin K. Thannhauser, New York.

EXH.: Exposition Henri Matisse, Galerie Georges Petit, Paris, 1931.

21. ♦ **THE CONCERT** (58.35)

Oil on canvas, 28 3/8 x 23 3/8 in. Signed in lower left: *Henri Matisse*. Painted in 1924.

COLL.: Henry Cannone, Paris; Valentine Gallery, New York.

MONDRIAN, PIET CORNELIS, Dutch, 1872-1944

22. ♦ **THE CHRYSANTHEMUM** (58.38)

Oil on canvas, 16 3/8 x 15 1/8 in. Signed in lower left: *P. M.* Dated in lower right: 1906.

COLL.: Valentine Gallery, New York.

MONET, CLAUDE, French, 1840-1926

23. ♦ **LA CAPELINE ROUGE — MADAME MONET** (58.39)

Oil on canvas, 39 1/2 x 31 1/2 in.

COLL.: Michel Monet; Captain E. Molyneux, Paris; Carrol Carstairs Gallery, New York.

EXH.: A Loan Exhibition of Paintings by Claude Monet, Wildenstein & Co., New York, 1945, no. 26, repr. p. 28.

LIT.: Malingue, Maurice, *Claude Monet*, Paris, 1943, repr. p. 63.

MONTICELLI, ADOLPHE, French 1824-86

24. ♦ **THE KITCHEN** (58.40)

Oil on cradled panel, 17 1/2 x 24 in. Signed in lower left: *Monticelli*. Painted in 1881.

COLL.: Paul Rosenberg & Co., New York.

EXH.: 30 Monticellis, Charles J. Garibaldi, Marseilles, France, May 1947; Loan Exhibition of Paintings by Adolphe Monticelli (1824-86), Paul Rosenberg & Co., Inc., New York, 1954, no. 24, repr. p. 25.

MORISOT, BERTHE, French, 1841-95

25. ♦ **WOMAN IN PROFILE** (58.41)

Charcoal and pastel on paper, 22 1/8 x 18 1/2 in. Signed in lower center in charcoal: *M.* Stamped in lower right: *B.M.*

COLL.: Georges Levy, New York; Jacques Seligmann & Co., Inc., New York.

O'KEEFE, GEORGIA, American, 1887-

26. ♦ MORNING GLORY WITH BLACK (58.42)

Oil on canvas, 35 $\frac{1}{8}$ x 39 $\frac{1}{8}$ in. Painted c. 1950.

COLL.: Alfred Stieglitz, New York.

PICASSO, PABLO, Spanish (French School), 1881-

27. ♦ WOMAN WITH CAPE (58.44)

Oil on canvas, 28 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. Signed in upper left: Picasso. Painted c. 1901.

COLL.: John Quinn, New York; Libaude; Demotte, Paris; Reinhardt Gallery, New York; Courvoisier Galleries, San Francisco.

EXH.: Picasso, Demotte, New York, 1931, repr. p. 1; Twenty Years in the Evolution of Picasso, Jacques Seligmann & Co., Inc., New York, 1937, no. 1, repr. pl. 1; Picasso Before 1907, M. Knoedler & Co., New York, 1947, no. 10.

28. ♦ HEAD OF A BOY (58.43)

Gouache on composition board fastened to cradled panel, 12 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. Signed in lower left: Picasso 1905.

COLL.: Gertrude Stein, Paris; Horst Bohrmann; Jacques Doucet, Paris; Jacques Seligmann & Co., Inc., New York.

LIT.: Barr, Alfred, *Matisse and His Public*, New York, 1951, repr. p. 21; Zervos, C., *Picasso*, Vol. I: Oeuvres de 1895 a 1906, Paris, 1932, no. 303, repr. pl. CXXXV.

29. ♦ FIGURES IN PINK (58.45)

Oil on canvas, 60 $\frac{3}{4}$ x 43 $\frac{3}{8}$ in. Signed in upper left: Picasso. Painted in 1905.

COLL.: John Quinn, New York; Paul Rosenberg & Co., New York.

LIT.: John Quinn: *Collection of Paintings, Water Colors, Drawings, and Sculpture*, New York, 1926, repr. p. 89; Zervos, C., *Picasso*, Vol. I: Oeuvres de 1895 a 1906, Paris, 1932, no. 321, repr. pl. CXLVII.

REDON, ODILON, French, 1840-1916

30. ♦ VASE OF FLOWERS (58.46)

Pastel, 36 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. Signed on base of vase: Odilon Redon. Painted in 1916.

COLL.: R. Kahn; Jacques Seligmann & Co., Inc., New York.

EXH.: Masterpieces of Art, New York World's Fair, 1940, no. 352, repr. p. 237; Odilon Redon 1840-1916: Pastels and drawings, The C. M. A., Walker Art Center, Minneapolis, Minn., Jacques Seligmann & Co., Inc., New York, 1951-52, no. 15, repr. pl. 15.

RENOIR, PIERRE AUGUSTE, French, 1841-1919

31. ♦ THE APPLE SELLER (frontispiece) (58.47)

Oil on canvas, 25 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. Signed in lower right: Renoir. Painted c. 1890.

COLL.: Durand-Ruel, New York; Count Kessler, Weimar; Marquis de Brion; Jacques Seligmann & Co., Inc., New York.

LIT.: Meier-Graefe, J., *Entwicklungs Geschichte der Modernen Kunst*, Vol. 3 (1904), repr. p. 90.

ROUAULT, GEORGES, French, 1871-

32. ♦ TWO MEN IN COSTUME (58.49)

Water color on paper, 6 $\frac{3}{4}$ x 4 $\frac{1}{8}$ in. Signed in lower right: G. Rouault 1906.

COLL.: Mr. and Mrs. Jonathan Griffin, London; Theodore Schempp, Brodhead, Wisconsin.

LIT.: Jewell, Edward Alden, *Georges Rouault*, New York, 1945, (repr.); Soby, James T., *Georges Rouault: Paintings and Prints*, New York, Museum of Modern Art, 1945, no. 8, repr. p. 35.

33. PIERROT (58.48)

Oil on canvas, 8 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in. Signed in lower right: G. Rouault. Painted c. 1947.

COLL.: Valentine Gallery, New York.

ROUSSEAU, HENRI JULIEN, French, 1844-1910

34. STATUE OF DIANE (58.50)

Oil on canvas, 8 $\frac{1}{8}$ x 3 $\frac{7}{8}$ in. Signed in lower right: H. Rousseau. Painted c. 1887-92.

COLL.: J. Coady, New York; Valentine Gallery, New York.

SEURAT, GEORGES, French, 1859-91

35. ♦ BANKS OF THE SEINE AT SURESNES (58.51)

Oil on cradled panel, 6 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. Painted in 1883.

COLL.: A. Conger Goodyear; Walter Bareiss; Paul Rosenberg & Co., New York.

SOUTINE, CHAIM, Lithuanian (French School), 1894-1943

36. ♦ THE PHEASANTS (58.52)

Oil on canvas, 25 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. Signed in upper left: Soutine. Painted c. 1919.

COLL.: James Bourlet & Sons, Ltd.; Lucien Lefebvre-Foinet; Paul Guillaume, Paris; Valentine Gallery, New York.

LIT.: Wheeler, Monroe, *Soutine*, New York, The Museum of Modern Art in collaboration with The Cleveland Museum of Art, 1950, listed p. 112 (not repr.).

STERNE, MAURICE, American, 1877-1957

37. ♦ BALI HEAD (58.53)

Tempera on paper, 10 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in. Signed in lower right: Sterne / 1913.

COLL.: Courvoisier Galleries, San Francisco.

TOULOUSE-LAUTREC-MONFA, HENRI MARIE

RAYMOND DE, French, 1864-1901

38. ♦ MAY BELFORT (58.54)

Oil on cardboard, 24 $\frac{3}{4}$ x 19 in. Signed in lower right: T. Lautrec. Painted in 1895.

COLL.: MM. Bernheim-Jeune, Paris; Etienne Bignou, Paris; Alexander Reid & Lefevre, Ltd., London; Kraushaar Galleries, New York; Lillie P. Bliss, New York; Museum of Modern Art, New York (Lillie P. Bliss Collection); George M. Moffett, Jr., Queenstown, Maryland.

LIT.: Duret, Theodore, *Lautrec*, Paris, Bernheim-Jeune, 1920, repr. pl. XII; Bernheim-Jeune, MM., *L'Art Moderne*, Paris, 1919, Vol. II, pl. 159; Joyant, Maurice, *Toulouse-Lautrec*, Paris, 1926, p. 290; Lassaigue, Jacques, *Toulouse-Lautrec*, London, New York, Paris, 1939, repr. p. 102.

UTRILLO, MAURICE, French, 1883-1955

39. ♦ CHATEAU OF MONTGUICHET NEAR GAGNY (58.55)

Signed in lower right: *Maurice Utrillo, V.*
COLL.: Libaude, Paris; Fine Arts Associates, New York.

VALADON, SUZANNE, French, 1867-1938

40. ♦ **THE CIRCUS** (58.56)
Oil on canvas, 23½ x 19½ in. Signed in lower right: *Suzanne Valadon 89 Souvenir.*
COLL.: Myria Barnwell, Nice, France; Valentine Gallery, New York.

VUILLARD, EDOUARD, French, 1868-1940

41. ♦ **CAFE SCENE** (58.57)
Oil on panel, 11½ x 10½ in. Signed in lower left: *E. Vuillard.* Painted c. 1895.
COLL.: Theodore Schempp, Brodhead, Wisconsin.
LIT.: Ritchie, Andrew C., *Edouard Vuillard, The Cleveland Museum of Art, New York, The Museum of Modern Art, 1954*, listed p. 101, repr. p. 59.

GIFTS OF HANNA FUND

ALTDORFER, ALBRECHT, German, c. 1480-1538

42. ♦ **THE VISITATION** (50.91)
Oil on panel, 40 x 30½ in. Painted c. 1511.
COLL.: Baron Thyssen-Bornemisza, Schloss Rohoncz.
LIT.: C.M.A. Bull., XXXVII (June 1950), pp. 115-18, repr. p. 113.

BALDUNG, HANS (called Grien), German, c. 1480-1545

43. ♦ **MASS OF ST. GREGORY** (52.112)
Oil on panel, 35½ x 49½ in. Painted c. 1512-13.
COLL.: Private collection, France.
LIT.: C.M.A. Bull., XXXIX (Sept. 1952), pp. 184-87, repr. pp. 180-1.

BONNARD, PIERRE, French, 1867-1947

44. ♦ **THE DESSERT** (49.18)
Oil on canvas, 30 x 31½ in. Signed in lower left: *Bonnard.* Painted in 1921.
COLL.: Petrides.
LIT.: C.M.A. Bull., Vol. XXXVII (Jan. 1950), pp. 5-8, repr. p. 2.

BOUTS, DIRK, Dutch, c. 1420-75

45. ♦ **ST. JOHN THE BAPTIST** (51.354)
Oil (grisaille) on panel, 41¼ x 27 in. Painted in 1464.
COLL.: H. W. Campe, Leipzig; Duke of Anhalt-Dessau, Woerlitz Castle; Baron Thyssen-Bornemisza, Schloss Rohoncz, Lugano.
LIT.: C.M.A. Bull., XXXIX (Jan. 1952), pp. 4-5, repr. p. 1.

COROT, JEAN BAPTISTE CAMILLE, French, 1796-1875

46. ♦ **WOMAN MEDITATING** (48.189)
Oil on canvas, 23½ x 17 in. Painted c. 1855-65.
COLL.: Boussod, Valadon & Co., Paris; H. S. Henry, Philadelphia (Sale: American Art Assoc., N.Y., Jan. 25, 1907, no. 5, repr.); M. Knoedler & Co., New York; Jakob Goldschmidt.
LIT.: C.M.A. Bull., XLV (March 1958)

CRIVELLI, CARLO, Italian, Umbro-Venetian, 1430/35-1495

47. ♦ **ST. NICHOLAS** (52.111)
Tempera on panel, tooled gold ground: 38½ x 13 in. Painted c. 1473.
COLL.: Cardinal Fesch, Palazzo Falconieri, Rome (Sale: 1845, lot 1782; Rev. Walter Davenport Bromley, London (Sale: Christie's, 1863, lot 69); Baroness Kerbreck, Paris.
LIT.: C.M.A. Bull., XXXIX (Sept. 1952), pp. 187-89, repr. p. 182.

DEGAS, HILAIREGERMAINEDGAR, French, 1834-1917

48. ♦ **FRIEZE OF DANCERS** (46.83)
Oil on canvas, 27¼ x 79 in. Signed in lower right: *Degas.* Painted c. 1883.
COLL.: Durand-Ruel, Paris; Max Liebermann, Berlin; Dr. and Mrs. K. Reizler.
LIT.: C.M.A. Bull., XXXIII (June 1946), pp. 87-94, repr. 89-92.

DYCK, SIR ANTHONY VAN, Flemish, 1599-1641

49. ♦ **A GENOISE LADY WITH HER CHILD** (54.392)
Oil on canvas, 85¼ x 57½ in. Painted c. 1621-25.
COLL.: Chevalier du Pre, Second Earl of Caledon; J. P. Morgan, the Elder, London.
LIT.: C.M.A. Bull., XLII (June 1955), pp. 115-17, repr. pp. 113, 117.

EL GRECO (Domenico Theotocopuli), Spanish, c. 1545-1614

50. ♦ **CHRIST ON THE CROSS WITH LANDSCAPE** (52.222)
Oil on canvas, 74 x 44 in. Painted c. 1610.
COLL.: Formerly Convent de las Salesas.
LIT.: C.M.A. Bull., XL (Jan. 1953), pp. 4-7, repr. pp. 1, 2.

GAUGUIN, PAUL, French, 1848-1903

51. ♦ **THE CALL** (43.392)
Oil on canvas, 51¼ x 35½ in. Signed and dated lower right: *P. Gauguin 1902.*
COLL.: Baron Kohner, Budapest.
LIT.: C.M.A. Bull., XXXI (Jan. 1944), pp. 3-5, repr. 1.

GEERTGEN TOT SINT JANS, Dutch, c. 1465-93

52. ♦ **THE ADORATION OF THE MAGI** (51.353)
Oil on panel, 11½ x 7½ in. Painted c. 1483-93.
COLL.: Private collection, England.
LIT.: C.M.A. Bull., XXXIX (Jan. 1952), pp. 3-6, repr. p. 1.

GOGH, VINCENT VAN, Dutch, 1853-90

53. ♦ **THE ROAD MENDERS** (47.209)
Oil on canvas, 29 x 36¼ in. Painted in 1889.
COLL.: Gilbert E. Fuller, U.S.A.; Paul Rosenberg, Paris; G. Fayet collection, Igny; Leclerc collection.
LIT.: C.M.A. Bull., XXXV (April 1948), pp. 57, 63, repr. pp. 6-61; XXXV (June 1948), repr. p. 117.

GOYA Y LUCIENTES, FRANCISCO JOSE DE, Spanish, 1746-1828

54. ♦ **DON JUAN MARIA OSORIO-ALVAREZ (46.431)**
Oil on canvas, 47 x 33 in. Inscription across bottom: *Els. r D.n Jvan Maria Osorio Alvarez, D. Toledo: Nacio en 28 Dag Osto d 1780 Y Fallecio, En.*
COLL.: Don Vicente Osorio Moscosco Fernandez de Cordoba, Count of Altimira and Astorga.
LIT.: C.M.A. Bull., XXXIV (June 1947, pt. 1), pp. 112-14, repr. pp. 115-18.

GUARDI, FRANCESCO, Italian, Venetian School, 1712-93

55. ♦ **VISIT OF THE POPE IN VENICE: PONTIFICAL CEREMONY IN CHURCH OF SS. GIOVANNI E PAOLO (49.188)**
Oil on canvas, 20 1/4 x 27 1/2 in. Painted c. 1782.
COLL.: Jacob Goldschmidt, New York.
LIT.: C.M.A. Bull., XXXVII (March 1950), pp. 38-54, repr. p. 51.

56. ♦ **VISIT OF THE POPE IN VENICE: THE POPE GREETES THE REPRESENTATIVES OF LA SERENISSIMA (49.187)**

Oil on canvas, 20 3/8 x 27 1/4 in. Painted 1782.
COLL.: Jacob Goldschmidt, New York.
LIT.: C.M.A. Bull., XXXII (March 1950), pp. 48-54, repr. p. 50.

HICKS, EDWARD, American, 1770-1849

57. ♦ **THE PEACEABLE KINGDOM (45.38)**
Oil on canvas, 18 3/4 x 23 1/2 in. Painted in 1830.
COLL.: John E. Abbott.
LIT.: *Antiques*, Vol. 48 (Nov. 1945), repr. p. 290.

HOOCH, PIETER DE, Dutch, 1629-77

58. ♦ **THE MUSIC PARTY (51.355)**
Oil on canvas, 39 1/2 x 47 in. Painted c. 1668-70.
COLL.: Lord Wharnccliffe; John Smith; Col. William Theobald; Private collection, Yorkshire; E. E. Cook, Esq., Bath, Somerset, England.
LIT.: C.M.A. Bull., XXXIX (June 1952), pp. 121-23, repr. p. 118, XL (June 1953), repr. in color p. 125.

LA TOUR, GEORGES DE, French, 1593-1652

59. ♦ **THE REPENTANT ST. PETER (51.454)**
Oil on canvas, 37 1/2 x 48 3/8 in. Signed and dated in upper right: *Georg de la Tour pinx/1645.*
COLL.: Dulwich College 1857; Rev. William Lucas Chafy 1878; Chafy family.
LIT.: C.M.A. Bull., XXXIX (Sept. 1952), pp. 174-77, repr. p. 170.

LOTTO, LORENZO, Italian, Venetian School, c. 1480-1555

60. ♦ **PORTRAIT OF A NOBLEMAN (50.250)**
Oil on canvas, 43 x 40 in. Signed below right center: *L. Lotto 152(5)?*
COLL.: Baron Wilhelm Ofenheim, Vienna; Private collection, Amsterdam.
LIT.: C.M.A. Bull., XXXVIII (Feb. 1951), pp. 22-23, repr. p. 38.

MASTER OF RUBIELOS, Spanish, Valencian School, early 15th century

61. ♦ **CORONATION OF THE VIRGIN (47.208)**
Tempera on panel, 56 1/8 x 36 in. Painted c. 1410-20.
COLL.: Conde del Asalto, Madrid.
LIT.: C.M.A. Bull., XXXV (Oct. 1948), pp. 192-98, repr. in color pp. 194-95; XXXVI (June 1959), det. repr. p. 109.

MASTER OF 1419, Italian, Florentine School, 15th century

62. ♦ **MADONNA AND CHILD ENTHRONED (54.834)**
Tempera on wood panel, 77 1/4 x 26 1/8 in. Inscribed on the base of this panel in center of altarpiece: *Questa Tavola a Fato Fare Antonio di Domenicho / Giugni per Rimedio della sua Anima. Anno Domini MCCCXVIII.*
COLL.: William Wetmore Story, Rome; R. T. Crawshaw, Rome; Major W. R. Crawshaw, Rome.
LIT.: C.M.A. Bull., XLIII (Dec. 1956), pp. 211-13, repr. in color p. 209.

MATISSE, HENRI, French, 1869-1954

63. ♦ **INTERIOR WITH ETRUSCAN VASE (52.153)**
Oil on canvas, 29 x 42 1/2 in. Signed and dated in lower right: *Henri Matisse 40.*
COLL.: Leigh B. Block, Chicago.
LIT.: C.M.A. Bull., XXXIX (Dec. 1952), pp. 239-40, repr. p. 243.

MEMMI, LIPPO, Italian, Sienese School, active 1317-47

64. ♦ **MADONNA AND CHILD (52.1110)**
Tempera on panel, 25 x 14 3/4 in. Painted c. 1340.
COLL.: Kaufmann, Berlin; Erich Lederer, Vienna.
LIT.: C.M.A. Bull., XL (April 1953), pp. 59-61, repr. p. 57.

MODIGLIANI, AMEDEO, Italian, 1884-1920

65. ♦ **PORTRAIT OF A GIRL (51.358)**
Oil on canvas, 26 x 19 1/8 in. Signed in upper right: *Modigliani.*
COLL.: Paul Guillaume, Paris.

MONET, CLAUDE, French, 1840-1926

66. ♦ **SPRING FLOWERS (53.155)**
Oil on canvas, 46 x 35 3/8 in. Signed in upper right: *Claude Monet 64.*
COLL.: Leon Monet.
LIT.: C.M.A. Bull., XLI (Feb. 1954), pp. 23-24, repr. p. 21; XLII (June 1955), repr. in color p. 133.

MORISOT, BERTHE, French, 1841-95

67. ♦ **MADAME PONTILLON SEATED ON THE GRASS (50.89)**
Oil on canvas, 17 3/4 x 28 1/2 in. Signed in lower right: *Berthe Morisot. Painted in 1873.*
COLL.: Gabriel Thomas, Paris.
LIT.: XXXVII (Dec. 1950), pp. 205-11, repr. pp. 207-10; XXXVIII (June 1951), p. 153, det. repr. p. 149.

PICASSO, PABLO, Spanish, (French School), 1881-

68. ♦ **THE CYCLE OF LIFE (45.24)**

Oil on canvas, 77 3/4 x 50 1/2 in. Signed in upper left: Picasso. Painted in Barcelona in 1903.

COLL.: Etienne Bignou, Paris; Thannhauser, Berlin-Lucerne; Rhode Island School of Design, Providence, Rhode Island.

LIT.: C.M.A. Bull., XXXII (June 1945), pp. 88, 93-94, repr. p. 82.

PISSARRO, CAMILLE, French, 1830-1903

69. ♦ **LE FOND DE L'HERMITAGE (51.356)**

Oil on canvas, 50 1/4 x 64 3/4 in. Signed in lower left: C. Pissarro 79.

COLL.: C. Comiot, Paris (Sale: L'Art Moderne de Lucerne, June 20, 1935, no. 59, repr.).

LIT.: C.M.A. Bull., XXXIX (April 1952), pp. 64-66, repr. p. 62.

POUSSIN, NICOLAS, French, 1594-1665

70. ♦ **FLIGHT INTO EGYPT (53.156)**

Oil on canvas, 52 x 38 3/4 in. Painted c. 1638.

COLL.: Prince Liechtenstein, Vaduz.

LIT.: C.M.A. Bull., XLI (Dec. 1953), pp. 211-13 repr. p. 209.

REMBRANDT HARMENSZ VAN RIJN, Dutch, 1606-69

71. ♦ **PORTRAIT OF A YOUNG STUDENT (50.252)**

Oil on canvas, 33 1/4 x 27 1/4 in. Signed at right above shoulder: Rembrandt 16—? Painted c. 1657.

COLL.: Privy Councillor Paul Delaroff, Leningrad; Thomas Agnew & Sons, London; Scott & Fowles, New York; Otto H. Kahn, New York.

LIT.: C.M.A. Bull., XXXVII (Nov. 1950), pp. 191-93, repr. p. 189.

RENOIR, PIERRE AUGUSTE, French, 1841-1919

72. ♦ **PORTRAIT OF Mlle. ROMAINE LACAUX (42.1065)**

Oil on canvas, 31 1/2 x 25 1/2 in.

COLL.: M. & Mme, Maurice Barret-Decap, Biarritz (Sale: Hotel Drouot, Paris, Dec. 12, 1929).

LIT.: C.M.A. Bull., XXX (June 1943), pp. 92-98, repr. pp. 93, 95.

ROUAULT, GEORGES, French, 1871-1958

73. ♦ **HEAD OF CHRIST (50.399)**

Oil on canvas, 41 1/4 x 29 1/2 in. Signed in lower right: G. Rouault. Painted 1935-37.

COLL.: Ambroise Vollard, Paris; Luvien Vollard, Paris. LIT.: C.M.A. Bull., XXXVIII (April 1951), pp. 71-72, repr. p. 69.

ROUSSEAU, HENRI JULIEN, French, 1844-1910

74. ♦ **THE JUNGLE: TIGER ATTACKING A BUFFALO (49.186)**

Oil on canvas, 67 3/4 x 75 3/8 in. Signed and dated in lower right: Henri Rousseau 1908.

COLL.: Mrs. Patrick C. Hill, New York; John Quinn, New York; Mrs. J. A. Carpenter, Chicago.

LIT.: C.M.A. Bull., XXXVI (Nov. 1949), pp. 170-78, repr. in color pp. 173-76, det. p. 165; XXXVII (June 1950), repr. in color p. 125.

SAVOLDI, GIOVANNI GIROLAMO, Italian, c. 1480-after 1548

75. ♦ **THE DEAD CHRIST WITH JOSEPH OF ARIMATHEA (52.52)**

Oil on panel, 41 3/8 x 75 1/2 in. Painted c. 1525.

COLL.: Prince Liechtenstein, Vaduz.

LIT.: C.M.A. Bull., XL (June 1953), pp. 119-21, repr. p. 115.

SLOAN, JOHN, American, 1871-

76. ♦ **THE RATHSKELLER (46.164)**

Oil on canvas, 35 1/2 x 27 1/4 in. Signed in lower right: Sloan. Painted in 1901.

COLL.: C. W. Kraushaar Gallery, New York.

EXH.: John Sloan, 1871-1951; Whitney Museum of American Art, New York; Corcoran Gallery, Washington, D. C.; Toledo Museum of Art, 1952, Cat. no. 3, repr. p. 12.

SOUTINE, CHAIM, Lithuanian (French School), 1894-1943

77. ♦ **THE GUTTED CUTTLE-FISH (51.357)**

Oil on canvas, 32 x 25 3/8 in.

COLL.: Paul Guillaume; Mme. Jacques Doucet.

LIT.: Faure, Elie, Soutine, Paris, 1929, repr. pl. 13.

TAMAYO, RUFINO, Mexican, 1900-

78. ♦ **WOMEN REACHING FOR THE MOON (47.69)**

Oil on canvas, 36 1/4 x 26 in. Signed in lower right: Tamayo O-46.

COLL.: Valentine Gallery, New York.

TINTORETTO (Jacopo Robusti), Italian, Venetian School, 1518-94

79. ♦ **BAPTISM OF CHRIST (50.400)**

Oil on canvas, 66 1/2 x 99 in. Painted c. 1570.

COLL.: E. G. Markham, London; Arthur Sachs, Paris.

LIT.: C.M.A. Bull., XXXVII (Feb. 1951), pp. 25-26, repr. p. 32-35.

VERONESE, PAOLO (Paolo Cagliari), Italian, Venetian School, 1528-88

80. ♦ **THE ANNUNCIATION (50.251)**

Oil on canvas, 59 x 52 1/2 in. Painted c. 1572-73.

COLL.: Leopold Koppel, Berlin and Toronto.

LIT.: C.M.A. Bull., XXXVIII (Feb. 1951), pp. 39-40, repr. p. 17, 18.

VUILLARD, EDOUARD, French, 1868-1940

81. ♦ **UNDER THE TREES: LUXEMBOURG GARDENS (53.212)**

Oil on canvas, 84 1/2 x 38 3/8 in. Signed in lower right: E. Vuillard. Painted in 1894.

COLL.: Natanson, Paris; Henri Blum, Paris.

LIT.: C.M.A. Bull., XLI (Jan. 1954), pp. 6-7, repr. p. 2; XLI (June 1954), repr. in color p. 129.

82. ♦ **LE CAFE WEPLER (50.90)**

Oil on canvas, 24 1/2 x 40 3/8 in. Painted c. 1905.

COLL.: Cesar de Hauke, New York.

EXH.: French Impressionists, Vancouver Art Gallery, Vancouver, British Columbia, 1953, cat. no. 94 (repr.); The Work of Edouard-Vuillard, The Museum of Modern Art, New York and the Cleveland Museum of Art, 1954, Listed p. 103 in catalogue.

GIFTS OF LEONARD C. HANNA, JR.

BOUDIN, EUGENE LOUIS, French, 1825-98

83. SAILING SHIPS AT ANCHOR (39.165)
Oil on panel, 18 x 15 in. Signed in lower right: Boudin '91.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 108, 111, repr. p. 115.

Coralie Walker Hanna Memorial Collection.

COUTURE, THOMAS, French, 1815-79

84. ♦ODALISQUE (39.63)

Oil on canvas, 28 1/4 x 36 1/4 in. Painted c. 1875.

COLL.: M. Zamaron, Paris; Mrs. Cornelius J. Sullivan, New York.

LIT.: C.M.A. Bull., XXVI (Oct. 1939), pp. 131-32, repr. p. 130.

ENSOR, JAMES, Belgian, 1860-1949

85. ♦THE GARDEN OF MADAME ROUSSEAU (50.582)

Oil on canvas, 29 x 23 1/2 in. Signed in lower left: Ensor. Painted in 1890.

COLL.: Madame Rousseau, Brussels; Van de Velde, Amsterdam.

LIT.: Haesaerts, L. & P., *Flandre, Essai sur l'Art Flamand depuis 1880*, Vol. I, Paris, 1931, repr. p. 662.

FEININGER, LYONEL, American, 1871-1956

86. CATHEDRAL (Cammin) (56.338)

Oil on canvas, 19 x 28 in. Signed in upper right: Feininger. Painted in 1942.

LIT.: C.M.A. Bull., XLIV (April 1957), pp. 67-70, repr. p. 68.

KELLER, HENRY GEORGE, American, Cleveland School, 1869-1949

87. OLD GRUMPY (39.195)

Water color, 25 x 18 in. Signed in lower left: Monogram and Keller. Painted in 1926.

LIT.: C.M.A. Bull., XIII (May 1926), repr. p. 123.

Coralie Walker Hanna Memorial Collection.

MARTIN, HOMER D., American, 1836-97

88. WILD COAST, NEWPORT (23.1118)

Oil on canvas, 23 1/2 x 36 in. Signed in lower right: H. D. Martin 1889.

COLL.: William Macbeth, New York; John Gallatly, New York; Frank K. M. Rehn, New York; Cornelius Vanderbilt Barton, New York.

LIT.: C.M.A. Bull., XI (March 1924), pp. 57-59, repr. p. 56.

RAEBURN, SIR HENRY, Scottish, 1756-1823

89. GENERAL DUNCAN CAMPBELL (47.266)

Oil on canvas, 30 x 25 in. Painted c. 1806.

COLL.: The Campbell family; Mrs. Leonard C. Hanna.

EXH.: C.M.A. 20th Anniv. Exhibition, 1936, no. 228.

Coralie Walker Hanna Memorial Collection.

TAMAYO, RUFINO, Mexican, 1900-

90. WOMAN AND BIRD (50.583)

Oil on canvas, 42 x 34 in. Signed in lower right: Tamayo 44.

EXH.: Retrospective Exhibition of Works by Tamayo, Mexico City, Instituto Nacional de Bellas Artes, 1948.

WILCOX, FRANK N., American, Cleveland School, 1887-

91. THE WRECK (24.634)

Water color, 13 1/2 x 19 1/2 in. Signed in lower right: Frank Wilcox. Painted in 1923.

DRAWINGS

BEQUEST

CEZANNE, PAUL, French, 1839-1906

92. ♦SKETCH OF ANATOMICAL SCULPTURE (58.14)

Pencil drawing, 8 1/8 x 5 1/4 in. Executed c. 1880-85.

COLL.: Michelson, Paris; Fine Arts Associates, Inc., New York.

EXH.: Cezanne: Rarely Shown Works, New York, Fine Arts Associates, 1952, cat. no. 3 (drawings), repr.

DU BOIS, GUY PENE, American, 1884-

93. STAG LINE (58.1)

Pen and brush and India ink and water-color drawing, 14 3/4 x 12 3/8 in. (to borderline). Signed and dated in upper right: Guy Pene du Bois '21.

GUYS, CONSTANTIN, French, 1805-92

94. ♦CARRIAGE IN THE BOIS DE BOLOGNE (58.15)

Water-color drawing, 8 1/8 x 12 1/2 in. Signed in lower left: C. Guys.

COLL.: Carroll Carstairs, New York.

95. ♦CARRIAGE IN THE BOIS DE BOLOGNE (58.16)

Water-color drawing, 5 1/8 x 10 7/8 in.

COLL.: Carroll Carstairs, New York.

MAYR, HEINRICH VON, German, 1806-71

96. PASSENGERS FOR RHINE STEAMER (58.11)

Pencil drawing (recto and verso), 5 1/8 x 8 1/8 in.

PICASSO, PABLO, Spanish (French School), 1881-

97. ♦THE DONKEY DRIVER (58.12)

Pencil drawing, with pen and ink, 10 1/8 x 7 1/8 in. Signed and dated in lower right: Picasso 1902.

COLL.: Santiago Laporta, Barcelona; Justin K. Thannhauser, New York; Wildenstein & Co., New York.

LIT.: Cassou, J., *Picasso*, New York, 1940, pl. 146; Cirici Pellicer, A., *Picasso antes de Picasso*, Barcelona, 1946, pl. 125; Elgar, F. and Maillard, R. *Picasso*, New York, 1956, repr. p. 19; Zervos, C., *Picasso*, Vol. I: Oeuvres de 1895 a 1906, Paris, 1932, no. 136, pl. 67.

ROWLANDSON, THOMAS, English, 1756-1827

98. DOCTOR (58.5)

Pen and brown ink and water-color wash drawing, 7 3/4 x 6 1/8 in.

99. ESCAPE OF FRENCH PRISONERS (58.6)

Pen and India ink and water-color wash drawing, 9 1/8 x 6 1/8 in.

100. OLD MAIDS AT A SALE OF CURIOSITIES (58.7)

Brush and water-color wash drawing, 8 3/8 x 7 1/8 in.

101. ♦THE TURNPIKE GATE (58.8)

Pen and India ink and water-color wash drawing, 7 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.

SEURAT, GEORGES, French, 1859-91

102. ♦STUDY FOR THE CIRCUS (58.13)

Charcoal drawing, 12 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. Executed c. 1890.
COLL.: Felix Feneon, Paris; M. Joseph, Paris; Bernheim, Paris; M. Knoedler & Co., New York.

STEINBERG, SAUL, American, 1914-

103. AT THE BAR (58.2)

Pen and India ink drawing, 12 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. Signed in lower right: Steinberg.

COLL.: Betty Parsons Gallery, New York.

104. ECSTATIC ARTIST (58.3)

Pen and India ink drawing with decoration in colored crayons, 12 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. Signed and dated in lower right: Steinberg 1950.

COLL.: Betty Parsons Gallery, New York.

TAYLOR, RICHARD DENISON, American (born in Canada), 1902-

105. THE STORY (58.4)

Pen and India ink and water-color wash drawing, 7 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. Signed in lower right: R. Taylor.

GIFTS OF HANNA FUND

DUERER, ALBRECHT, German, 1471-1528

106. ♦THE DEAD CHRIST (52.531)

Charcoal drawing, 6 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in. Signed with monogram. Dated 1505.

COLL.: Lubomirski, Poland.

LIT.: C.M.A. Bull., XLII (Jan. 1955), pp. 2-5, repr. p. 2.

107. ♦THE ASCENSION (52.530)

Pen and brown ink drawing, 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. Executed c. 1510.

COLL.: Lubomirski, Poland.

LIT.: C.M.A. Bull., XLII (Jan. 1955), pp. 2-5, repr. p. 1.

TOULOUSE-LAUTREC-MONFA, HENRI MARIE

RAYMOND DE, French, 1864-1901

108. LA BLANCHISSEUSE (52.113)

Brush and black ink, heightened with white lead on scratch board, 30 x 20 $\frac{3}{4}$ in. Signed in lower right: T. Lautrec. Executed in 1888.

COLL.: Roger-Marx, Paris; Henry Oppenheimer, London (L.1351); Otto Gerstenberg, Berlin (L.2785).

GIFTS OF LEONARD C. HANNA, JR.

BELLOWS, GEORGE WESLEY, American, 1882-1925

109. THE EVE OF VICTORY (37.513)

Pencil, conte crayon, and charcoal drawing, 23 x 19 $\frac{3}{8}$ in. Signed in lower right: Geo. Bellows for Red +. Executed in 1918.

LIT.: C.M.A. Bull., XXV (Feb. 1938), pp. 24, 25.

110. FIGURES ON THE BEACH (50.450)

Black crayon, pen and ink drawing, with pencil, 19 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. Signed in lower right: Geo. Bellows E.S.B.

111. THE HAG AND THE YOUNG MAN (37.512)

Crayon and charcoal drawing, 18 x 14 $\frac{1}{2}$ in. (to border line). Signed in bottom, left of center: Geo. Bellows. Executed c. 1922.

LIT.: C.M.A. Bull., XXV (Feb. 1938), pp. 24, 25, repr. p. 21.

112. NUDE (50.453)

Charcoal drawing, 10 x 9 $\frac{1}{8}$ in. Signed in lower right: George Bellows / E.S.B.

113. PORTRAIT OF ANNE (50.451)

Pencil drawing, squared for enlargement, 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. Executed in 1920.

114. SEATED BOY (50.452)

Black crayon drawing, 10 x 8 in. Signed in lower right: Geo. Bellows. Executed c. 1915.

BONE, MUIRHEAD, Scottish, 1876-1954

115. ANDALUSIA, SPAIN (35.24)

Water-color drawing, 15 x 21 $\frac{3}{4}$ in. Signed and dated in lower left: Muirhead Bone 1925.

LIT.: C.M.A. Bull., XXII (Mar. 1935), p. 45.

116. STORM WEATHER, RONDA SPAIN (47.486)

Water-color drawing, 10 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. Signed and dated in lower left: Muirhead Bone / 1925, Ronda.

BOUCHER, FRANCOIS, French, 1703-70

117. PRESENTATION IN THE TEMPLE (25.1005)

Pen and bister and bister wash drawing, heightened with white, 12 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.

COLL.: J. P. Heseltine, London.

LIT.: C.M.A. Bull., XII (Jan. 1926), pp. 5-8, repr. p. 1.

CASSATT, MARY, American, 1855-1926

118. GIRL SEATED (25.804)

Pencil drawing, 8 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. Signed in lower right: M.C.

FORAIN, JEAN LOUIS, French, 1852-1931

119. AT VERSAILLES, JULY 1919 (25.1183)

Crayon and water-color drawing, 15 x 20 $\frac{1}{4}$ in. Signed in lower right: Forain; dated in lower center: en Juillet 1919.

120. DEVASTED LAND (35.25)

Water-color drawing, 14 $\frac{3}{4}$ x 20 $\frac{1}{8}$ in. Signed in lower right: Forain.

LIT.: C.M.A. Bull., XXII (Mar. 1935), p. 45.

121. IF THEY HAD BEEN VICTORIOUS—"YOU HAVE TWO HOURS IN WHICH TO SIGN" (25.1185)

Crayon and water-color drawing, 13 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in. Signed in lower right: Forain.

122. THE MAN WHO FIRED UPON CLEMENCEAU (25.1184)

Crayon and ink wash drawing, 17 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. Signed in lower right: Forain.

123. RECONQUERED TERRITORY (25.1187)

Crayon and water-color drawing, 14 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. Signed in lower right: Forain.

124. THEY ARE BURNING EVERYTHING—THEY MUST BE ABOUT TO RETREAT (25.1186)

Crayon and water-color drawing, 12 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. Signed in lower right: Forain.

125. DEVASTED LAND (35.25)

Water-color drawing, 14 $\frac{3}{4}$ x 20 $\frac{1}{8}$ in. Signed in lower right: Forain.

GAUGUIN, PAUL, French, 1848-1903

126. **THE ARTIST'S INFANT SON EMILE** (36.658-61)
Charcoal drawing, 4½ x 11½ in. (over-all).
COLL.: Emile Gauguin

LIPPI, FILIPPINO, Italian, Florentine School, 1457-1504

127. **ST. JEROME** (24.532)
Pen and ink drawing, 9½ x 8¼ in.
COLL.: R. Johnson, Manchester and Chislehurst, England (L.2216).

MAILLOL, ARISTIDE, French, 1861-1944

128. **ETUDE D'EPHEBE** (50.454)
Pen and brush and black ink drawing, 10⅞ x 7½ in.
Signed with monogram in lower right. Executed c. 1904.

ROBERT, HUBERT, French, 1733-1808

129. **SKETCH OF AN IMAGINARY ROMAN BUILDING** (26.504)
Sepia wash drawing, 17¾ x 11½ in. Executed in 1660.
COLL.: Vivant-Denon, Paris (L. 779).

STRANG, WILLIAM, British, 1859-1921

130. **RECLINING NUDE** (35.26)
Pencil drawing, 11 x 15¾ in. Signed in lower right: *W. Strang*.
LIT.: *C.M.A. Bull.*, XXII (Mar. 1935), p. 45.

TOULOUSE-LAUTREC-MONFA, HENRI MARIE

RAYMOND DE, French, 1864-1901

131. ♦ **YVETTE GUILBERT** (50.455)
Black crayon drawing, 53¼ x 28¾ in. Signed in upper right: *Tlautrec*. Executed c. 1894.
COLL.: Mrs. Cornelius Sullivan.

PRINTS

BEQUEST

DUERER, ALBRECHT, German, 1471-1528

132. **THE PRODIGAL SON** (58.105)
Engraving, 245 x 190 mm. Executed c. 1496.
Dodgson 10, only state.
133. **FORTUNE** (58.106)
Engraving, 120 x 65 mm. Executed c. 1497.
COLL.: A. Morrison (Lugt 151); M. Holloway (Lugt 1875).
Dodgson 13, only state.
134. **THE MAN OF SORROWS STANDING, WITH HANDS RAISED** (58.107)
Engraving, 115 x 70 mm. Executed c. 1500.
COLL.: R. Scholtz (Lugt 2241).
Dodgson 25, only state.
135. ♦ **THE BURGUNDIAN STANDARD BEARER** (58.108)
Engraving, 115 x 70 mm. Executed c. 1500.
Dodgson 27, only state.
136. ♦ **EUSTACE** (58.109)
Engraving, 355 x 260 mm. Executed c. 1501.
Dodgson 32, only state.

137. ♦ **THE NATIVITY** (58.110)

- Engraving, 182 x 118 mm. Dated 1504.
Dodgson 38, only state.
138. **ADAM AND EVE** (58.111)
Engraving, 247 x 192 mm. Dated 1504.
Dodgson 39, state V/V.
139. **THE LITTLE HORSE** (58.112)
Engraving, 164 x 107 mm. Dated 1505.
Dodgson 43, only state.
140. ♦ **THE GREAT HORSE** (58.113)
Engraving, 166 x 119 mm. Dated 1505.
COLL.: Unidentified early 17th century (Lugt 365).
Dodgson 44, only state.
141. **CHRIST ON THE CROSS (LARGE PLATE)** (58.114)
Engraving, 134 x 97 mm. Dated 1508.
Dodgson 47, only state.
142. **THE KNIGHT, DEATH AND THE DEVIL** (58.115)
Engraving, 245 x 188 mm. Dated 1513.
Dodgson 70, only state.
143. **THE VIRGIN ON THE CRESCENT, WITH SHORT HAIR TO RIGHT** (58.116)
Engraving, 117 x 76 mm. Dated 1514.
COLL.: V. Mayer (Lugt 2525).
Dodgson 75, only state.
144. **THE PEASANTS AT MARKET** (58.117)
Engraving, 113 x 72 mm. Dated 1519.
Dodgson 90, only state.
145. **ST. ANTHONY THE HERMIT** (58.118)
Engraving, 99 x 143 mm. Dated 1519.
Dodgson 91, only state.
146. **ST. CHRISTOPHER, FACING TO THE LEFT** (58.119)
Engraving, 116 x 74 mm. Dated 1521.
COLL.: P. Mariette II (Lugt 1790).
Dodgson 95, only state.
147. **ST. CHRISTOPHER, FACING TO THE RIGHT** (58.120)
Engraving, 118 x 75 mm. Dated 1521.
Dodgson 96, only state.

GIFTS OF HANNA FUND

BONNARD, PIERRE, French, 1867-1947

148. **QUELQUES ASPECTS DE LA VIE DE PARIS** (48.156-68)
Lithographs printed in colors. Complete set of 13.
Published by Vollard, Paris, 1895.
LIT.: *C.M.A. Bull.*, XXXVII (Jan. 1950), p. 7, repr. p. 19;
Roger-Marx 56-68.

CHAGALL, MARC, Russian, (Paris School), 1887-

149. **FOUR TALES FROM THE ARABIAN NIGHTS** (48.519-710)
Lithographs printed in colors. Set of 13, with 166 progressive color separations and 13 black and white cover illustrations. Published in 1948.
LIT.: *C.M.A. Bull.*, XXXVII (March 1950), pp. 57, 58, repro. p. 59.

DUNOYER DE SEGONZAC, ANDRE, French, 1884-

150. **THE GEORGICS OF VIRGIL** (49.231-329)
Etchings. 2 volume edition with 99 loose-leaf illustrations. Published in Paris, 1947.

DUVET, JEAN, French, 1485-after 1556

151. ♦THE APOCALYPSE (No. 4, 'St. John sees the Four Riders' is reproduced) (53.213-42) Engravings. 30 early proofs bound together in a book. Dated 1555.

LIT.: C.M.A. Bull., XLI (March 1954), pp. 56-58, repr. p. 59; Robert-Dumesnil 27-51, 1, 2, 8, 60, and 63.

ROUAULT, GEORGES, French, 1871-

152. MISERERE (50.10-67)

Mixed manner intaglios. Complete set of 58.

VOILLARD, EDOUARD, French, 1868-1940

153. PAYSAGES ET INTERIEURS (51.65-77)

Lithographs printed in colors. Complete set of 13. Roger-Marx 31-43. Published by Vollard, Paris, 1899.

GIFTS OF LEONARD C. HANNA, JR.

Through the years, beginning in 1920, Leonard C. Hanna, Jr., gave to the Museum 861 prints, of which 24 are Italian, 92 German, 58 Dutch, 13 Flemish, 291 French, 95 British, 1 Spanish, 14 Swedish, and 273 American. (See C.M.A. Bull., XI [December 1924], pp. 191-93; XXII [March 1935], pp. 38-43; XXVI [June 1939], p. 111; XXIX [June 1942], p. 106.)

Outstanding among the prints of the early centuries of printmaking are: the Italian engraving, *St. Jerome* by an anonymous 15th century Florentine, for which the original drawing by Filippino Lippi is also a Hanna gift (cat. no. 127); *Shepherd and the Old Warrior* by Domenico Campagnola; *The Five Saints* by Jacopo Francia; *Adoration of the Shepherds* by Nicoletto Roselli; several fine impressions by Marcantonio Raimondi; and others by the Mantegna School, by Augustino de Musi, and Na Dat with the Rat Trap.

Important 15th century German engravings are *The Crucifixion with Four Angels*, and *Christ before Pilate* from the Passion Series by Martin Schongauer; 4 engravings by Israhel van Meckenem, including a brilliant impression of the *High Priest Rejecting the Offering of Joachim*; and others by the Masters A.G., F.V.B., and M.Z.

The 16th century in Germany is well represented by 12 engravings and 2 woodcuts by Albrecht Dürer, including brilliant proofs of the engravings *The Offer of Love* in the first state, *The Penance of St. John Chrysostom*, *The Dream*, *The Sea Monster*, *Melancholia*, and *St. Jerome in His Study* (C.M.A. Bull., XIII [July 1926], p. 159, repr. p. 157; XXII [April 1935], pp. 54-64, repr. pp. 53, 54, 67); prints by Heinrich Aldegrever, Albrecht Altdorfer, Barthel and Hans Sebald Beham, Hans Baldung, Leonhard Beck, Hans Burgkmair, Theodor and J. T. de Bry, Lucas Cranach the Elder (C.M.A. Bull., XXIV [February 1937], p. 22, repr. p. 18), Hans Holbein the Younger, the Hoppers, Ludwig Krug, Hans Sebald Lautensack, Melchior Lorck, Georg Pencz (C.M.A. Bull., [April 1936], p. 52, repr. p. 46), and Virgil Solis. There is the extremely rare and brilliant 16th century French engraving, *The Nativity*, by Jean Gourmont, and the set of *Combats and Triumphs* by

Etienne Delaune. The Dutch and Flemish engravings of the 16th century include *The Nativity* by Allart Claesz, *The Poet Virgil Suspended in a Basket* by Lucas van Leyden, the full set of the *Passion* by Hendrik Goltzius, and *The Temptation* by Dirck Vellert (C.M.A. Bull., XXV [January 1938], pp. 9, 10, repr. p. 2), as well as prints by Cornelis Matsys and Jerome Wierix.

Representing the 17th century are a group of 19 etchings by Rembrandt, including excellent impressions of *The Windmill*, *The Gold-Weigher*, *The Descent from the Cross* by Torchlight (C.M.A. Bull., XV [November 1928], pp. 180-82, repr. p. 177), and the brilliant first state of *Clement de Jonghe*; etchings by Berchem, Dusart, Goudt, Ostade and van Dyck, and by Claude Lorrain, Giovanni Benedetto Castiglione, Jose Ribera and Wenzel Hollar.

From the 18th century there are prints by Canaletto, G. B. Tiepolo, J. G. Prestel, J. Francois Cazenave, Charles Melchior Descourts, and Jean Francois Janinet. Significant among the large group of 19th century French prints are the two unique portrait lithographs by Honore Daumier, the etching-aquatint *Mary Cassatt at the Louvre* by Degas, and fine examples of the graphic work of Buhot, Corot, Daubigny, Forain, Gavarni, Legros, Manet, Matisse, Meryon, Millet, Picasso, Pissarro, Rodin, as well as large groups by Jacque and Lepere.

Augmenting the department's British section are noteworthy examples of the graphic work of William Blake, Edmund Blampied, Muirhead Bone, Frank Brangwyn, Gerald Brockhurst, David Young Cameron, Francis Seymour Haden, Augustus John, James McBey, Charles Ricketts, and others. Some rare early states are among the 13 etchings by the Swedish artist, Anders Zorn.

To the 20th century American prints have been added examples of the work of Frank Benson, Rockwell Kent, Joseph Pennell, John Sloan, and many others. Among the 22 prints by James McNeill Whistler are such unusual etchings as first states of *Nocturne: Palaces*, *The Riva No. 2*, and *The Balcony* from the "Second Venetian Set." In addition there are a group of rare lithograph proofs.

By far the most important single group is that of 188 lithographs by George Bellows, representing one of the two nearly complete public collections of Bellows' lithographs. The Hanna collection includes one unique print, *Mrs. Bellows Reading to Her Daughter Anne*, not in the Bellows catalogue. These lithographs, together with six admirable drawings by Bellows, make the Museum's Bellows collection exceptionally strong. (C.M.A. Bull., XIII [February 1926], p. 33; XXIII [December 1936], pp. 151-53, repr. pp. 149, 159; XXV [February 1938], pp. 24, 25).

This collection of prints, gathered together for the most part during Mr. Hanna's younger days, with the prints and drawings added to the collection at a later date from the gifts of Hanna Fund, and finally through the Hanna Bequest (listed elsewhere in the catalogue), attest to Mr. Hanna's catholicity of taste and his connoisseurship in one of several artistic fields.

DECORATIVE ARTS

BEQUEST

GLASS

American, Steuben, decorated by OLIVER MESSEL, 1905

154. GOBLET WITH COVER (58.71): H. 16 in. to top of finial.

POTTERY AND PORCELAIN

English, Wedgewood, c. 1770

155. URNS (58.60-64): earthenware, marbled, approx. H. 5 7/8 to 8 1/8 in. with stoppers.

English, Worcester, Flight & Barr, 1793-1807

156. ICE PAILS (58.74-75): porcelain, H. 11 1/4; diam. of opening, 6 1/2 in.

SCULPTURE

American, (JOHN BERNARD FLANNAGAN, 1899-1942)

157. NUDE WOMAN (58.70): marble, H. 5 1/8; w. 8 1/4; depth 4 in.

American, (GASTON LACHAISE, 1882-1935)

158. SEA GULL (58.59): alabaster, H. 5 1/2; w. 4; L. 13 1/4 in.

American (NORTH AMERICAN INDIAN, South-western United States, 19th century)

159. SANTOS—VIRGIN CROWNED (58.73): polychromed wood, H. 29 1/2; maximum w. 16 3/4 in.

French, (ARISTIDE MAILLOL, 1861-1944)

160. SEATED WOMAN (58.58): terra cotta, H. 8 1/4; w. 8; diam. 2 1/2 in.

French, (CLAUS DE WERVE, Burgundian school, active 1398-1439)

161-2. ♦ TWO MOURNERS (from the tomb of Duke Philip the Bold in Chartreuse de Champmol near Dijon (58.66-67): marble, 16 1/4 x 7 in. and 16 1/2 x 5 1/2 in.

COLL.: M. M. Hocquart and Edouard de Broissia, Dijon, 1825; M. Legay, Nancy, 1876; Baron Arthur de Schickler, Martinvast, Normandy; Clarence Mackay. LIT.: David, Henri, *Claus Sluter*, Paris, 1951, pls. 35, 36; Troescher, G., *Claus Sluter und die Burgundische Plastik um die Wende des XIV Jahrhunderts*, Freiburg im Breisgau, 1932, pp. 129-40, figs. 35, 38.

German (RENEE SENTENIS), 1888-)

163. RIDER (58.68): bronze, H. 7 in.

164. RIDER (58.69): bronze, H. 6 5/8 in.

Mexican, VERA CRUZ, Totonac culture, c. 200 A.D.

165. ♦ HEAD (58.65): stone, H. 10; w. 6 1/8 in.

Mexican, JALISCO

166. DANCING GROUP (58.72): terra cotta, H. 3 1/2; diam. 3 3/4 in.

GIFTS OF HANNA FUND

SCULPTURE

Italian, 15th century

167. BUST (49.17): marble, H. 2 ft. 1 in.; w. 11 1/2 in; depth, 1 ft. 1 1/4 in. Executed c. 1410-14.

LIT.: C.M.A. Bull., XXXVI (Dec. 1949), pp. 188-91, repr. p. 185.

Colombian, Quimbaya culture

168. ♦ PIN (57.22): gold, L. 10 in.

Colombian, Chibcha culture

169. ♦ FIGURE WITH MACE (57.25): gold, H. 4 1/8; w. 1 1/8 in.

Honduran, Copan, Mayan culture, early period.

170. HEAD (53.154): volcanic stone, H. 20 3/4; w. 13 7/8 in.

LIT.: C.M.A. Bull., XLI (April 1954), pp. 63-64, repr. p. 61.

Mexican, Olmec culture, c. 700-c. 200 B.C.

171. CEREMONIAL AXE (54.856): stone, H. 12 5/8; w. 5 7/8 in.

LIT.: C.M.A. Bull., XLII (April 1955), pp. 59-61, repr. p. 58.

Mexican, Zapotec culture, early Monte Alban II, c. 200 B.C.—c. A.D. 300.

172. SEATED FIGURE (54.857): ceramic, H. 12 1/16; w. 6 1/2 in.

LIT.: C.M.A. Bull., XLII (April 1955), pp. 59-61, repr. p. 57.

Panamanian, Chiriqui.

173. ♦ AMULET—Figure with Crown (57.23): gold, H. 2 3/8; w. 2 1/8 in.

Panamanian, Cocolé.

174. ♦ CROCODILE (57.24): gold, H. 4 1/8; w. 1 1/2 in.

Peruvian, Early Nazca culture

175. ♦ PLAQUE (57.26): gold, H. 7; w. 8 1/4 in.

GIFTS OF LEONARD C. HANNA, JR.

EMBROIDERIES

Spanish, 16th century

176. STRIP OF VELVET (39.153): H. 9 ft. 4 1/2 in.; w. 1 ft., 8 3/4 in.

LIT.: C.M.A. Bull., XXVI (June 1949), p. 98.

Coralie Walker Hanna Memorial Collection.

FURNITURE

Italian, Early 16th century

177. CASSONE (39.189): walnut, polychromed and gilded, H. 21 3/8; w. 66 1/4; d. 21 1/8 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 90, 94.

Coralie Walker Hanna Memorial Collection.

178. LONG TABLE (39.187): walnut, polychromed and gilded; H. 31; w. 155 1/2; d. 28 1/2 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93-94, repr. p. 91.

Coralie Walker Hanna Memorial Collection.

179. FOLDING ARMCHAIR, so-called Savonarola (39.182): walnut, H. 37 3/8 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 90, 97.

Coralie Walker Hanna Memorial Collection

Italian, Tuscan, early 16th century

180. OCTAGONAL-TOP TABLE (39.181): walnut, H. 33 1/4; diam. 40 3/8 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 90, 97, repr. p. 99.

Coralie Walker Hanna Memorial Collection

Italian, 16th century

181. CUPBOARD (39.186): walnut, H. 44 7/8; w. 37 11/16; d. 18 1/8 in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97.

Coralie Walker Hanna Memorial Collection

Italian, Brescian, mid-16th century

182. CREDENZA or Cupboard (39.188): walnut, H. 50¼; w. 60; depth 21¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 94, repr. p. 86.

Coralie Walker Hanna Memorial Collection

Italian, second half 16th century

183. CREDENZA or Cupboard (39.185): walnut, H. 51¼; w. 61¼; depth 24½ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 94, repr. p. 92.

Coralie Walker Hanna Memorial Collection

Italian, Florentine, second half 16th century

184. CIRCULAR-TOP TABLE (39.183): walnut, H. 31½; diam. 75¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 94, repr. p. 99.

Coralie Walker Hanna Memorial Collection

Italian, Bolognese, early 17th century

185. CREDENZA or Cupboard (39.184): walnut, H. 50; w. 121½; depth 23¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 94, repr. p. 96.

Coralie Walker Hanna Memorial Collection

Italian, second half 17th century

186. CANDLEHOLDERS (39.179-80): wood, carved and gilded, H. 32 in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97, repr. p. 92.

Coralie Walker Hanna Memorial Collection

Italian, second half 17th century

187. CANDLEHOLDERS (39.174-75): wood, painted and gilded, H. 31 in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97, repr. p. 92.

Coralie Walker Hanna Memorial Collection

Italian, 18th century

188. CANDELABRUM (39.191): wrought-iron, H. 66½ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97.

Coralie Walker Hanna Memorial Collection

Italian, 18th century

189. THREE-SCROLL CANDELABRUM (39.177): wrought-iron, H. 90¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97.

Coralie Walker Hanna Memorial Collection

Italian, Piedmontese, 18th century

190. SIDE CHAIR (39.190): walnut, carved, and gold leaf decoration, H. 37½ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97.

Coralie Walker Hanna Memorial Collection

Italian, Tuscan, Florence or Lucca, first quarter 18th century

191. FOUR DOOR PANELS ADAPTED AS A SCREEN (39.176): Painted decoration; moldings, gold leaf on silver leaf; H. 90½; w. of each panel approx. 24¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 94, repr. p. 95.

Coralie Walker Hanna Memorial Collection

Spanish, 16th century

192. STUDIO DOOR (49.417): wood, approx. 8 ft. 5 in. x 2 ft. 2¾ in.

193. STUDIO DOOR (49.418): wood, approx. 8 ft. 5 in. x 2 ft. 2¾ in.

SCULPTURE

French, (ANTOINE LOUIS BARYE, 1796-1875)

194. LION (39.196): bronze, 8¾ x 4¼ in.

195. LIONESS (39.197): bronze, 8¼ x 4 in.

Italian, Florentine, workshop of Lorenzo Ghiberti, c. 1450

196. MADONNA AND CHILD (39.161): terra cotta, H. 32; w. 23¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 93, 97, repr. p. 86.

Coralie Walker Hanna Memorial Collection

Italian, Lombard school, latter part of 16th century

197. BAS-RELIEF OF AURELIUS ANTONINUS PIUS (39.160): marble, H. 19¾; w. 13¾ in.

LIT.: C.M.A. Bull., XXVI (June 1929), pp. 93, 97, repr. p. 92.

Coralie Walker Hanna Memorial Collection

Italian, Capo di Monte, 18th century

198. HERCULES, DEJANIRA AND NESSUS (39.192): ceramic, H. 14¾ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 97.

Coralie Walker Hanna Memorial Collection

TAPESTRIES

Flemish, Brussels, late 16th century

199. TEMPLE OF DIANA (39.157): H. 11 ft.; w. 10 ft. 4 in.

LIT.: C.M.A. Bull., XXVI (June 1939), repr. p. 106.

Coralie Walker Hanna Memorial Collection

Flemish, Brussels, early 16th century

200. THE QUEEN OF SHEBA (39.159): H. 9 ft. 1 in.; w. 10 ft. 10 in.

LIT.: C.M.A. Bull., XXVI (June 1939), repr. p. 104.

Coralie Walker Hanna Memorial Collection

Flemish, Tournai, early 16th century

201. PASTORAL: SHEPHERDS IN A ROUND DANCE (39.158): H. 11 ft. 10 in.; w. 13 ft. 2 in.

LIT.: C.M.A. Bull., XXVI (June 1939), repr. p. 102.

Coralie Walker Hanna Memorial Collection

German, Franconia, Nuremberg, 15th century

202. MADONNA AND CHILD WITH SAINTS (39.162): H. 3 ft. 2 in.; w. 6 ft.

LIT.: C.M.A. Bull., XXVI (June 1939), repr. pp. 100-101.

Coralie Walker Hanna Memorial Collection

TEXTILES

French, 17th century Louis XV period

203. SILK BROCADED TABLE COVER (39.156): H. 6 ft., 7¼ in.; w. 3 ft., 6¼ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.

Coralie Walker Hanna Memorial Collection

Italian, 17th century

204. SILK PIECE (39.147): H. 3 ft., 5½ in.; w. 3 ft.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 98.

Coralie Walker Hanna Memorial Collection

Italian, Venetian, late 17th or early 18th century

205. SILK BROCADED TABLE COVER (39.152): H. 6 ft., 11½ in.; w. 5 ft., 1½ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 98.

Coralie Walker Hanna Memorial Collection

Italian, early 18th century

206. SILK BROCADED COVER (39.150): H. 6 ft., 2¼ in.; w. 8 ft., 8 in.

- LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.
 Coralie Walker Hanna Memorial Collection
Italian, Venetian, early 18th century
 207. SILK BROCADED TABLE COVER (39.148): H. 4 ft., 10 in.; w. 3 ft.
 LIT.: C.M.A. Bull., XXVI (June 1939), p. 98.
 Coralie Walker Hanna Memorial Collection
Italian, 18th century
 208. SILK BROCADED TABLE COVER (39.149): H. 2 ft., 9 1/4 in.; w. 3 ft., 4 in.
 LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.
Italian, Venetian, 18th century
 209. SILK BROCADED COVER (39.161): H. 9 ft., 3 1/2 in.; w. 6 ft. 10 3/4 in.
 LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.
 Coralie Walker Hanna Memorial Collection
Italian, 18th century
 210. SILK BROCADED CLOTH (39.154): H. 5 ft., 3 in.; w. 3 ft., 3 1/2 in.
 LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.
 Coralie Walker Hanna Memorial Collection

EGYPTIAN AND CLASSICAL ART

BEQUEST

Egyptian, Saite Period (663-525 B.C.)

211. SEATED CAT (58.88): bronze, H. 1 1/8; w. 2 1/8 in.
 212. STANDING DOG (58.99): bronze, H. 1 1/8; L. 2 in.
 213. MOUSE (58.94): bronze, H. 7/8; L. 1 1/2 in.
 214. STANDING HIPPOPOTAMUS (58.100): bronze, H. 2 3/8; L. 2 1/8 in.
 215. STANDING BABOON (58.96): bronze, H. 3 3/8 in.
Greek, Hellenistic Period, 2nd century B.C.
 216. ♦ HEAD OF A WOMAN (58.92): Amethyst, H. 1 3/4 in.
 COLL.: Sir J. C. Robinson; C. B. Wyndham; F. Cook; Humphrey W. Cook; Dr. Jacob Hirsch.

GIFTS OF HANNA FUND

Egyptian, 18th Dynasty

217. ♦ AMENHOTEP III (1411-1375) (52.513): granite, H. 15 1/2 in.
 LIT.: C.M.A. Bull., XL (Oct. 1953), pp. 179-82, repr. pp. 177, 185.

Egyptian, Early 26th Dynasty, c. 660-50 B.C.

218. ♦ 16 LIMESTONE RELIEFS FROM THE TOMB OF MENTEMHET, THEBES (49.492-99, 51.280-87) (A. Boat of Mourners, and B. Nobleman with Staff and the Wand, Symbol of Civil Authority, repr.)
 LIT.: C.M.A. Bull., XXXIX (March 1952), pp. 44-47.

Egyptian, Ptolemaic Period, 323-30 B.C.

219. ♦ TORSO OF AMUN-PE-YON, PRIEST AND GENERAL (48.141): diorite, H. 37 1/2; w. 14; depth 13 1/2 in.
 LIT.: C.M.A. Bull., XXXVI (June 1949), 99-101, repr. p. 97; Ranke, H., *Journal of the American Oriental Society*, 65 (1945), p. 238.

Greek, Attic (or Argive?) 3rd quarter, 5th century B.C.

220. ♦ ATHLETE (55.684): bronze, H. 7 3/4 in.

Greek, 2nd quarter, 6th century B.C.

221. ♦ KOUROS: YOUTH (53.125): island marble, H. 24 5/8 in.
 LIT.: C.M.A. Bull., XLI (March 1954) pp. 43-6, repr. pp. 41, 50-1.

GIFT OF LEONARD C. HANNA, JR.

Greek, Attic, c. 500 B.C.

222. FRAGMENT OF A GOAT'S HEAD (26.538): limestone, H. 13 3/4 in.
 LIT.: C.M.A. Bull., XL (March 1927), 36, repr. p. 30;
 C.M.A. Handbook, 1928, p. 74.

ORIENTAL ART

BEQUEST

Cambodian, c. 1181, Reign of Jayavaram VII, from Angkor Thom

223. FRAGMENTARY HEAD OF A BUDDHA FROM A HIGH RELIEF (58.81): stone, H. 4 1/8; w. 3 3/8 in.

Central Asian

224. SEVEN SMALL BRONZE ANIMALS (58.77, 87, 89, 95, 97, 98, 101).

Chinese, Shang, pre-Anyang Period, before 1200 B.C.

225. ♦ PAIR OF HORSES ON A FRAMED BASE (58.102): bronze, H. 4 1/2; L. 9 1/2 in.

LIT.: *Master Bronzes*, Buffalo, Albright Art Gallery, 1937, fig. 15; *Chinese Bronzes*, New York, Metropolitan Museum of Art, 1939, fig. 312; Salmons, A., "Are there Chinese Bronzes that predate Anyang Times?", *Art in America*, XXVII (July 1939), repr. fig. 3, p. 119.

Chinese, Han Dynasty, 206 B.C.-A.D. 220

226. STANDING PIG (58.86): bronze, H. 1 1/8; L. 3 in.
Chinese, Han Dynasty or Early Six Dynasties Period, 3rd century B.C.

227. ♦ HORSE (58.79): gilt and incised bronze, two rear legs restored, H. 3 1/8; L. 2 7/8 in.

Chinese, T'ang Dynasty, 618-907 A.D.

228. KUAN YIN (58.78): gilt-bronze, H. 5 1/8; w. 2 1/8 in.
 229. HORSE MOUNTED BY A POLO PLAYER (58.103): terra cotta, H. 10 3/8; L. 11 1/8 in.

Chinese, Late Ming Dynasty or K'ang Hsi Reign, mid-17th century

230. GREEN VASE (58.83): porcelain, H. 6 1/8 in.

Chinese, K'ang Hsi Reign, 1662-1722

231. CLAIR DE LUNE BRUSH WASHER WITH CARVED BONE COVER (58.84): porcelain, H. 1 3/8; w. 4 1/8 in.

232. PEACH BLOOM BRUSH WASHER WITH CARVED BONE COVER (58.85): porcelain, H. 1 1/8; w. 4 3/8 in.

Chinese, 18th century

233. SANG DE BOEUF VASE (58.82): porcelain, H. 6 3/8 in.

Siamese, 15th century

234. LEFT HAND OF A BUDDHIST IMAGE (58.76): gilt-bronze, L. 7 1/8 in.

GIFTS OF HANNA FUND

Cambodian, Pre-Angkorean, Style of Prasat Andet, 2nd half of 7th century

235. ♦ VISHNU (42.562): gray sandstone, H. 34 1/2 in.

LIT.: C.M.A. Bull., XXIX (December 1942), pp. 164-66, repr. p. 161; Dupont, P., *La Sculpture Pre-Angkorienne*, p. 166 ff.

236. ♦ VISHNU (42.563): gray sandstone, H. 19 $\frac{3}{8}$ in. LIT.: C.M.A. Bull., XXIX (Dec. 1942), pp. 146-66, repr. p. 171; Dupont, P., *La Sculpture Pre-Angkorienne*, p. 166 ff.

Chinese, Northern Sung Dynasty, early 12th century

237. ♦ CH' I SHAN WU CHIN: STREAMS AND MOUNTAINS WITHOUT END (53.126): handscroll, ink and slight washes of color, H. 13 $\frac{1}{4}$ x L. 83 $\frac{3}{8}$ in.

LIT.: C.M.A. Bull., XLI (Nov. 1954), pp. 199-201, repr. p. 197; Lee, S. E., *Chinese Landscape Painting*, Cleveland, 1954, no. 14, repr. p. 28; Lee, S. E. and Fong, W., *Streams and Mountains Without End*, Ascona, 1955.

Japanese, Hakuho Period, 646-709 A.D.

238. ♦ HEAVENLY MUSICIAN FROM HORYU-JI (54.792): camphor wood, H. 19 $\frac{1}{2}$; w. 9 $\frac{1}{8}$ in.

LIT.: C.M.A. Bull., XLII (Nov. 1955), pp. 199-201, repr. p. 197; Kinoshita, T., "A Wooden Image of Apsaras," *Yamato Bunka*, no. XII (Dec. 1953), pp. 67-70 col. pl IV.

GIFTS OF LEONARD C. HANNA, JR.

Chinese, Ch'ien Lung Period, 1736-95

239. PEAR SHAPED OLIVE GREEN VASE (39.202): porcelain, H. 13 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore, and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

240. PEAR SHAPED CHOCOLATE COLORED VASE (39.203): porcelain, H. 12 $\frac{1}{2}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8, repr. p. 109.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

241. BOTTLE SHAPED IRON RUST VASE (39.204): porcelain, H. 13 $\frac{1}{2}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

242. BALUSTER SHAPED VASE WITH DECORATION IN UNDERGLAZE BLUE (39.205): porcelain, H. 14 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

243. GINGER JAR WITH DECORATION IN UNDERGLAZE BLUE (39.206): porcelain, H. 7 $\frac{1}{8}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

244. LARGE BOTTLE SHAPED CELADON VASE (39.207): porcelain, H. 22 $\frac{3}{4}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

245. LARGE BOTTLE SHAPED MIRROR-BLACK VASE (39.208): porcelain, H. 19 $\frac{3}{4}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

246. TEA DUST GREEN BOWL (39.198): porcelain, H. 5 $\frac{1}{2}$ in; diam. 8 in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

247. BOTTLE SHAPED SANG DE BOEUF VASE (38.199): porcelain, H. 10 $\frac{1}{8}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

248. BOTTLE SHAPED SANG DE BOEUF VASE (39.200): porcelain, H. 12 $\frac{3}{4}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 114.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

249. BALUSTER SHAPED SANG DE BOEUF VASE (39.201): porcelain, H. 14 $\frac{1}{8}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), pp. 107-8, repr. p. 109.

Gift of Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr. in Memory of Leonard C. Hanna

Chinese, 19th century

250. TABLE COVER (39.144): silk, 43 $\frac{1}{2}$ x 46 in. (lobed "square").

Coralie Walker Hanna Memorial Collection

Chinese, late 19th century

251. TABLE COVER (39.146): silk, H. 36; w. 35 $\frac{1}{4}$ in.

Coralie Walker Hanna Memorial Collection

Indian, Mughal, 17th-18th century

252. NOBLEMAN VISITING SAINT AT HIS SHRINE (39.163): ink and color on paper, H. 8 $\frac{3}{8}$; w. 5 $\frac{1}{4}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 108, repr. p. 110.

Coralie Walker Hanna Memorial Collection

Indian, Mughal, 18th century

253. YUSUF AND ZULEIKA (Joseph and Potiphar's Wife) (39.164): ink and color on paper, H. 8 $\frac{5}{8}$; w. 6 in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 108, repr. p. 110.

Coralie Walker Hanna Memorial Collection

Japanese, 19th century

254. SILK PIECE (39.155): silk, H. 5 ft. 10 in.; w. 1 ft. 5 $\frac{1}{2}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.

Coralie Walker Hanna Memorial Collection

Japanese, late 19th or early 20th century

255. TABLE RUNNER (39.145): silk, H. 4 ft. 5 $\frac{1}{2}$ in.; w. 1 ft. 1 $\frac{3}{4}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 103.

Coralie Walker Hanna Memorial Collection

NEAR EASTERN ART

GIFTS OF LEONARD C. HANNA, JR.

POTTERY AND PORCELAIN

Mesopotamian, Rakka, 13th century

256. JUG (40.466): pottery, H. 7 $\frac{3}{8}$ in.

Persian, 12th-13th century

257. JUG (40.467): pottery, H. 8 $\frac{3}{4}$ in.

Persian, Rayi, 13th century

258. TURQUOISE BOWL WITH KING ON THRONE, ATTENDANTS AND HORSEMAN (39.214): pottery, H. 3 $\frac{3}{8}$; diam. 8 $\frac{1}{2}$ in.

LIT.: C.M.A. Bull., XXVI (June 1939), p. 108, repr. p. 109.

Coralie Walker Hanna Memorial Collection



1. PIERRE BONNARD

THE ROAD TO NANTES



4. PAUL CEZANNE

THE BROOK



5. PAUL CEZANNE

LA MONTAGNE SAINTE-VICTOIRE



6. GUSTAVE COURBET

HYDRANGEAS



7. HONORE DAUMIER

THE TROUBADOR



8. ARTHUR B. DAVIES

FIGURE COMPOSITION



9. EDGAR DEGAS

PORTRAIT OF SIGNORA MONTEJASI-CICERALE



10. EDGAR DEGAS



11. EDGAR DEGAS

THE AMATEURS



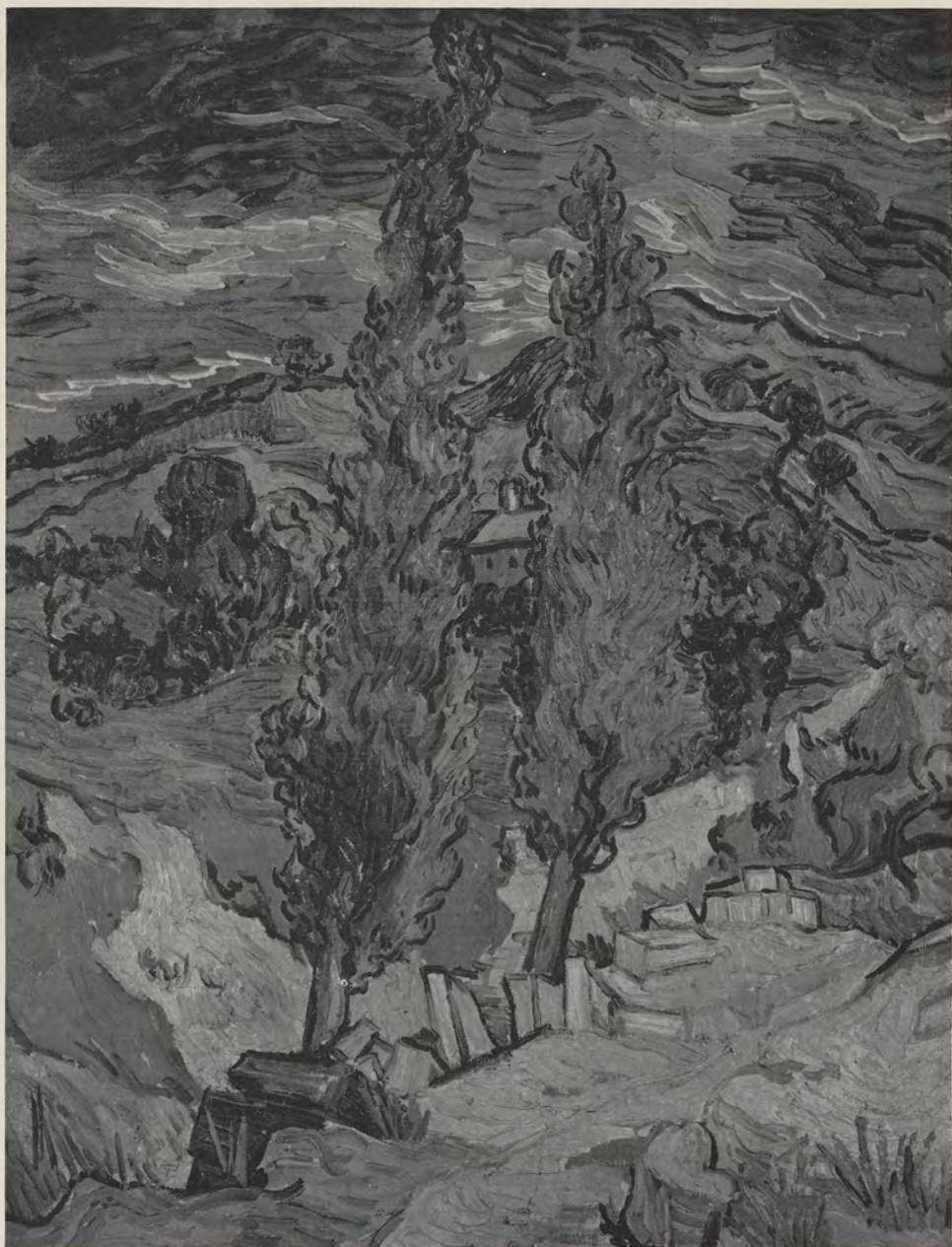
12. EDGAR DEGAS

DANCERS IN PINK



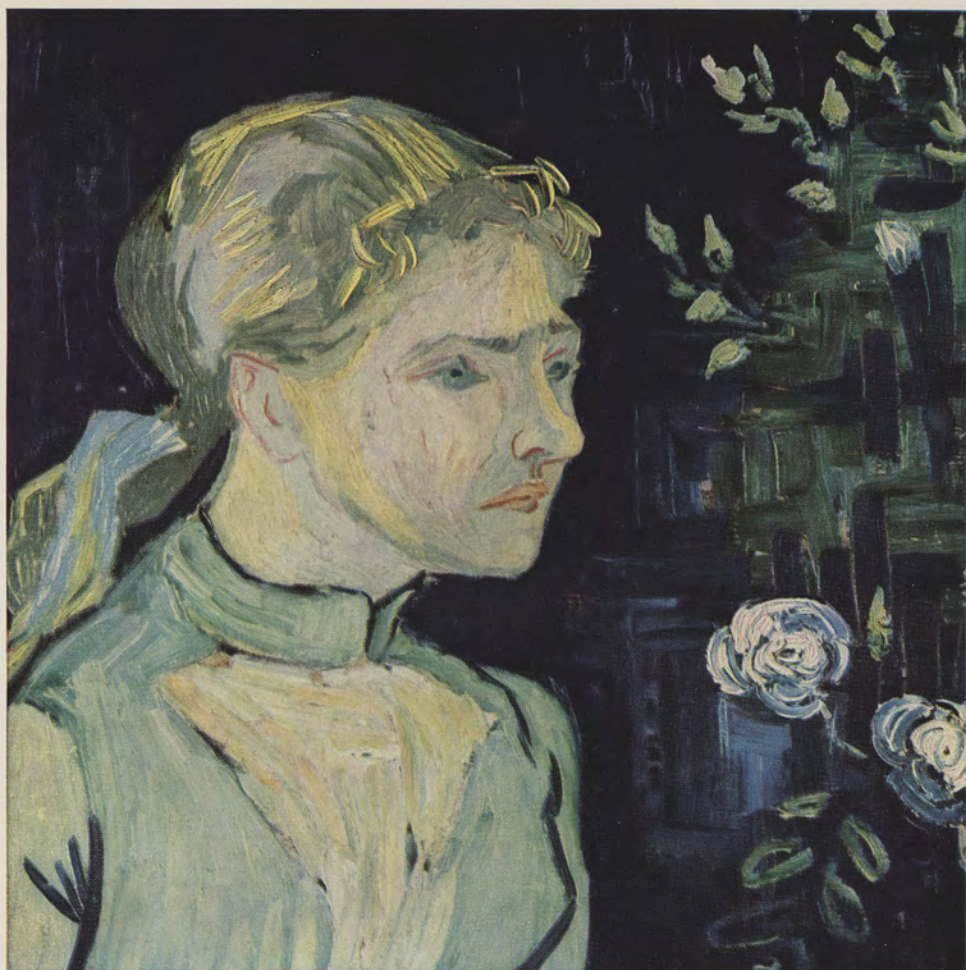
14. VINCENT VAN GOGH

LANDSCAPE WITH WHEELBARROW



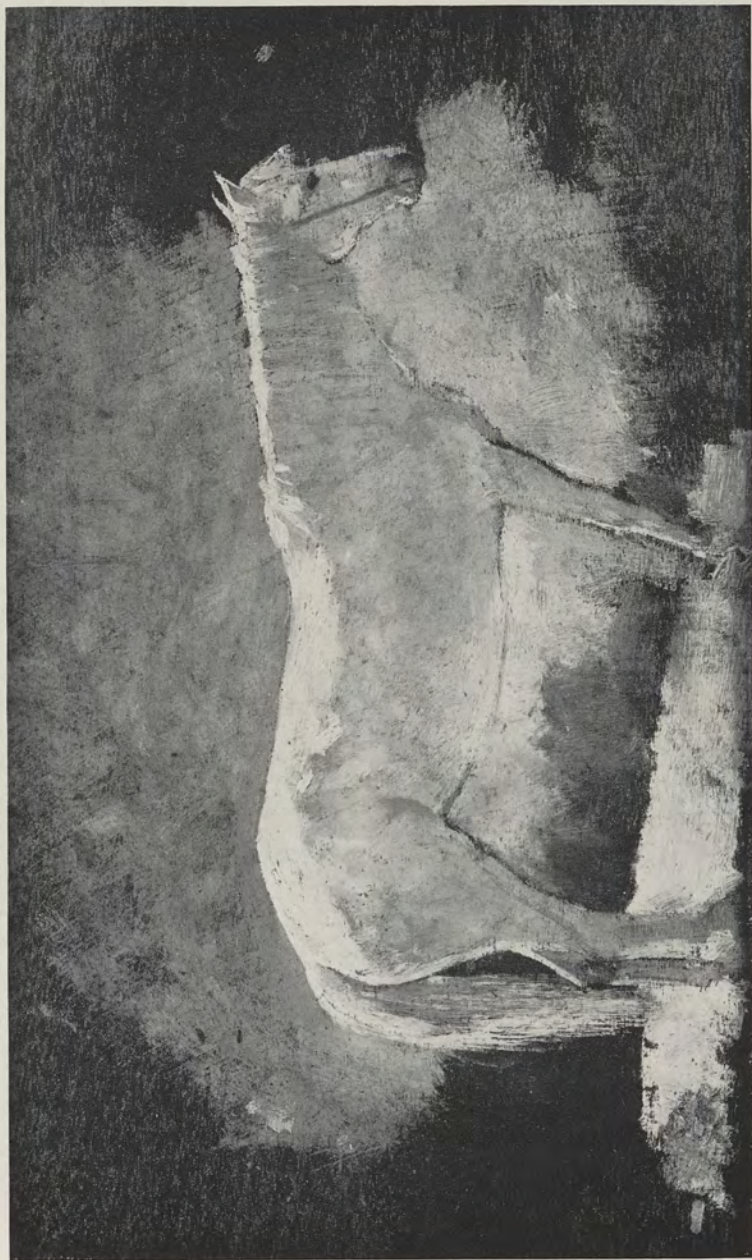
15. VINCENT VAN GOGH

POPLARS ON A HILL



16. VINCENT VAN GOGH

MADemoiselle RAVOUX



17. WINSLOW HOMER

WHITE MARE



18. EDOUARD MANET

PORTRAIT OF BERTHE MORISOT



20. HENRI MATISSE

IN THE GARDENS OF THE ALHAMBRA



21. HENRI MATISSE

THE CONCERT



22. PIET MONDRIAN

THE CHRYSANTHEMUM



23. CLAUDE MONET

LA CAPELINE ROUGE - MADAME MONET



24. ADOLPHE MONTICELLI



25. BERTHE MORISOT

WOMAN IN PROFILE



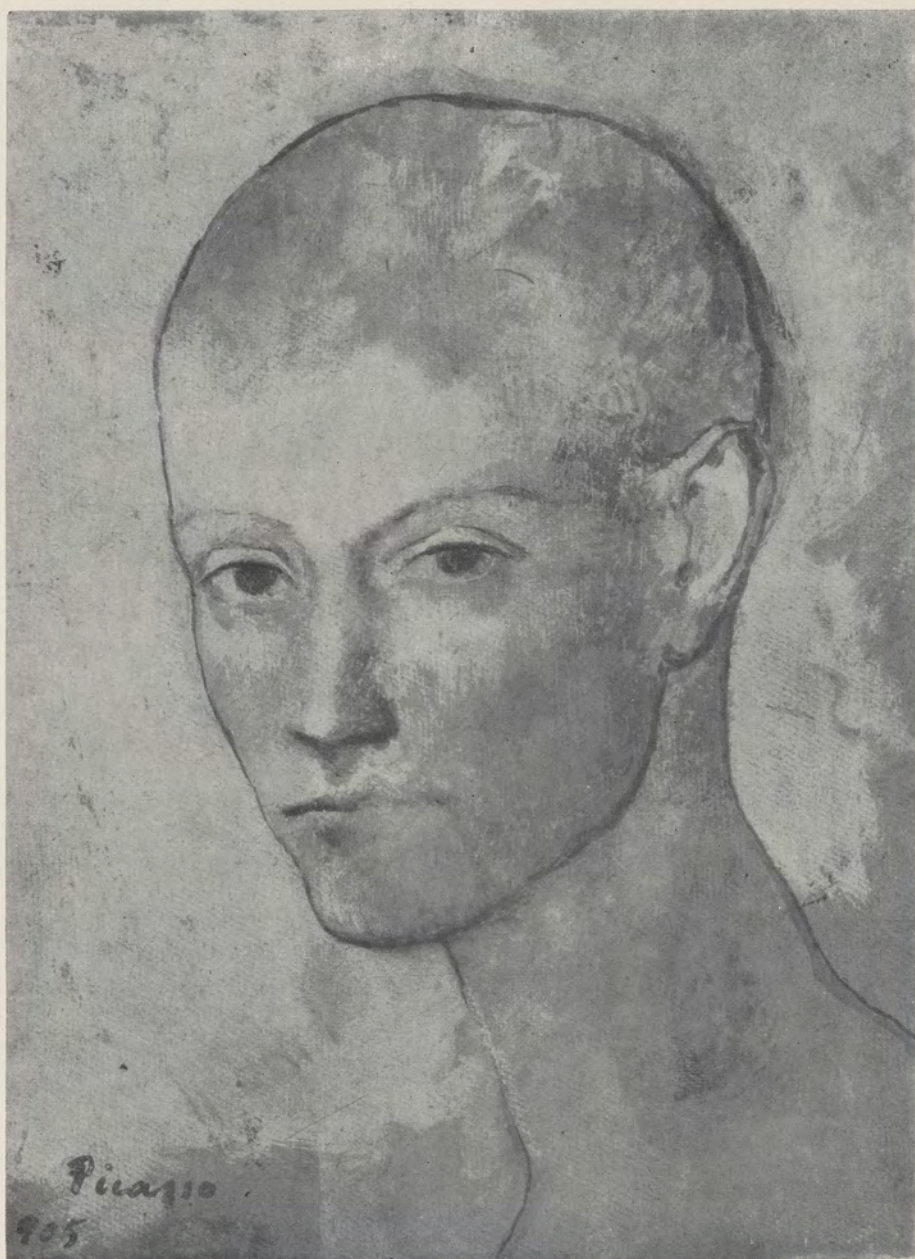
26. GEORGIA O'KEEFFE

MORNING GLORY WITH BLACK



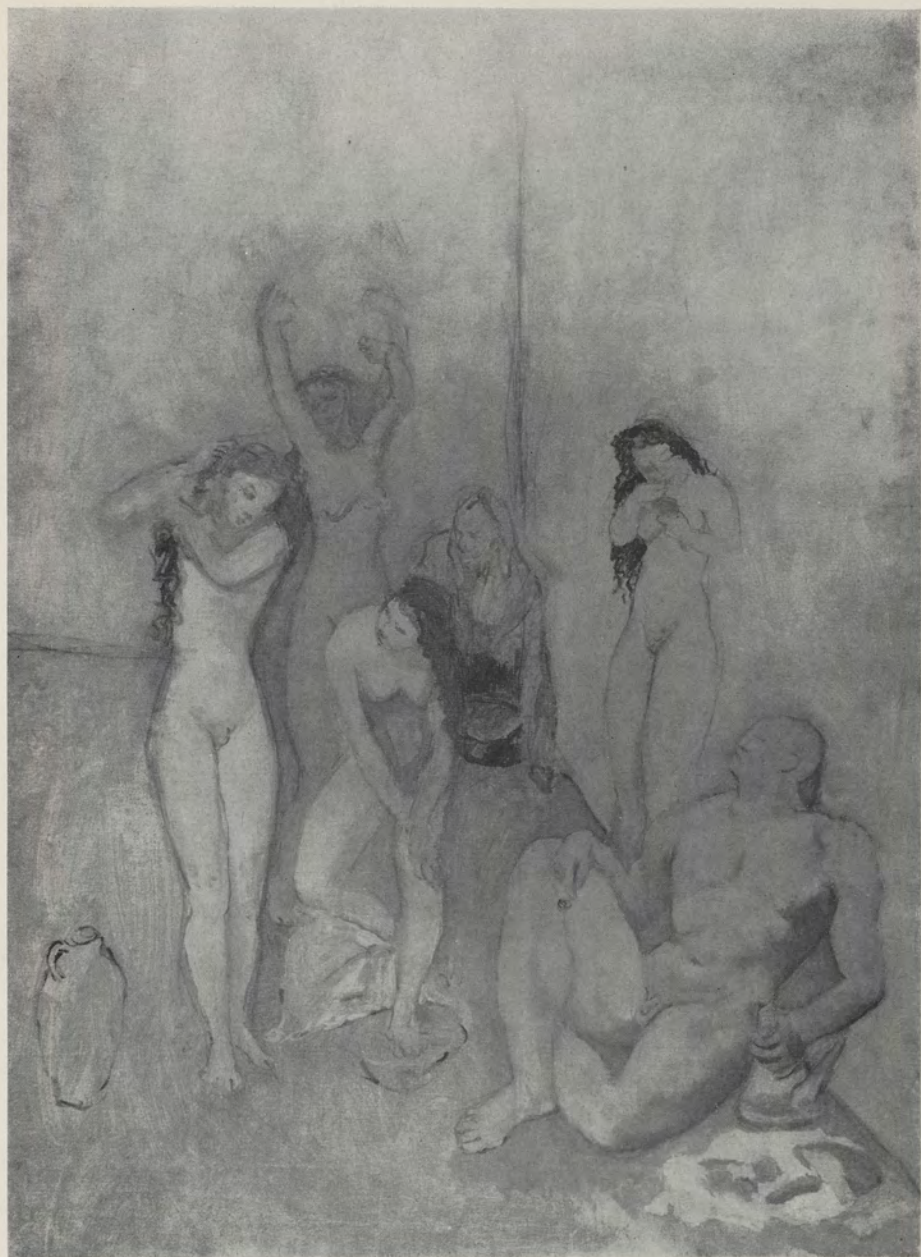
27. PABLO PICASSO

WOMAN WITH CAPE



28. PABLO PICASSO

HEAD OF A BOY



29. PABLO PICASSO

FIGURES IN PINK



30. ODILON REDON

VASE OF FLOWERS



32. GEORGES ROUAULT

TWO MEN IN COSTUME



35. GEORGES SEURAT

BANKS OF THE SEINE AT SURESNES



36. CHAIM SOUTINE

THE PHEASANTS



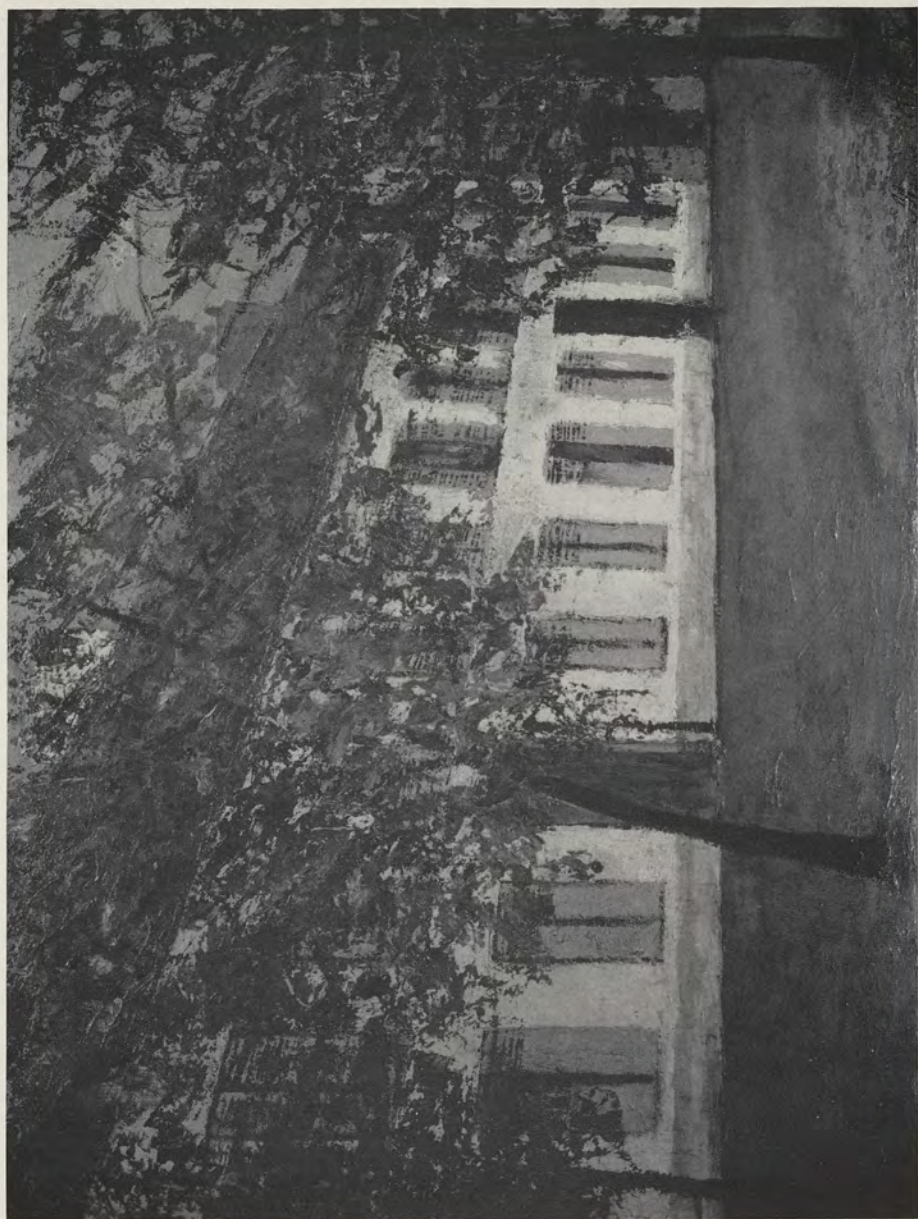
37. MAURICE STERNE

BALI HEAD



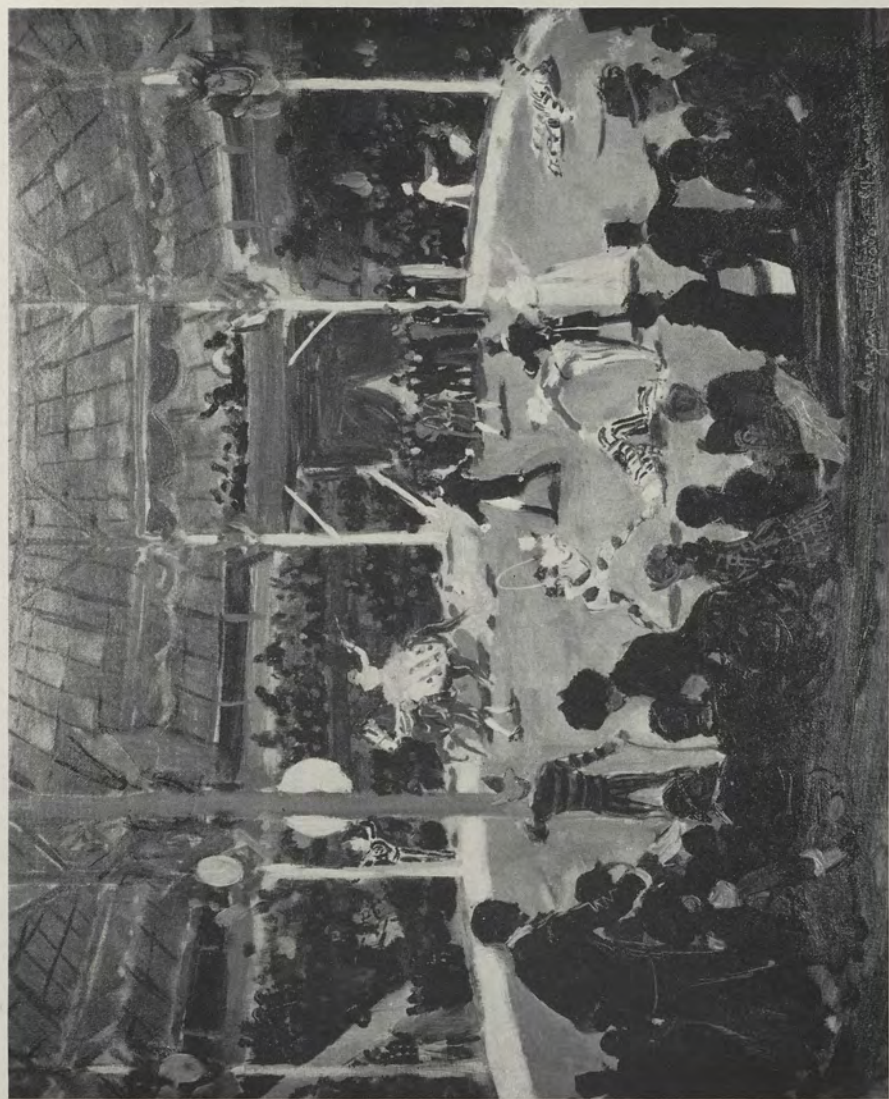
38. HENRI DE TOULOUSE-LAUTREC

MAY BELFORT



39. MAURICE UTRILLO

CHATEAU OF MONTGUICHET NEAR GAGNY



40. SUZANNE VALADON

THE CIRCUS



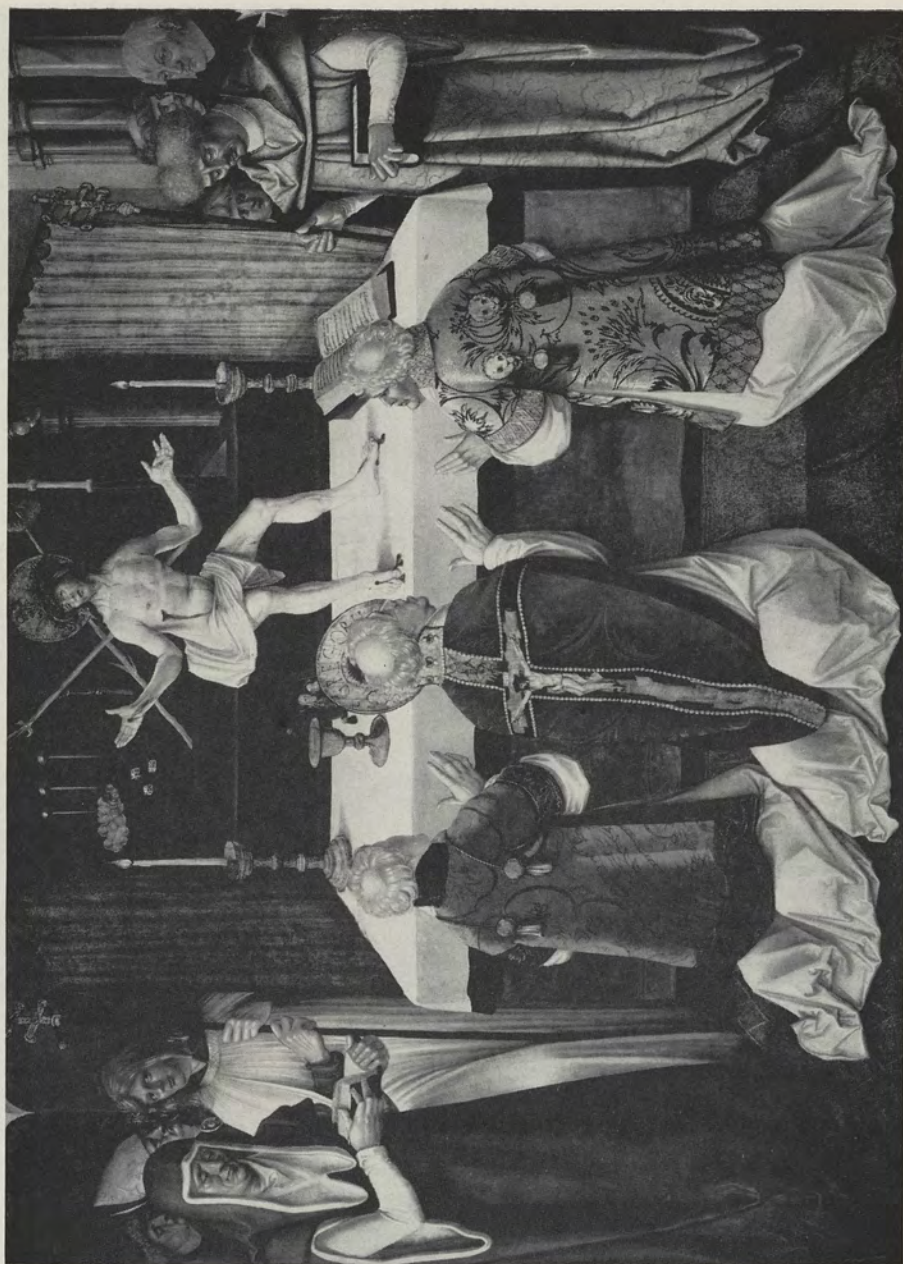
41. EDOUARD VUILLARD

CAFE SCENE



42. ALBRECHT ALTDORFER

THE VISITATION



43. HANS BALDUNG



44. PIERRE BONNARD

THE DESSERT





46. JEAN BAPTISTE CAMILLE COROT

WOMAN MEDITATING



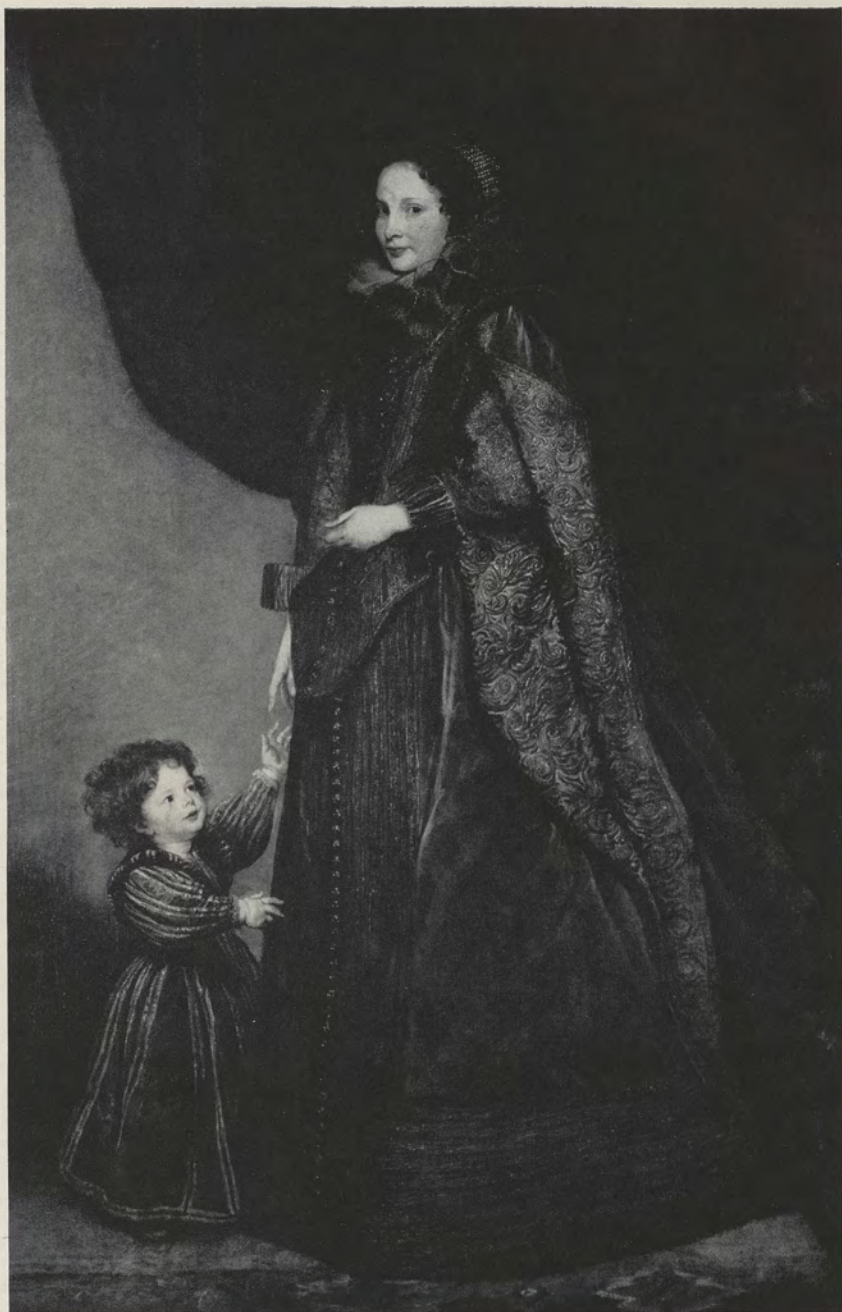
47. CARLO CRIVELLI

ST. NICHOLAS



48. EDGAR DEGAS

FRIEZE OF DANCERS



49. SIR ANTHONY VAN DYCK

A GENOESE LADY WITH HER CHILD



50. EL GRECO (DOMENICO THEOTOCOPULI) CHRIST ON THE CROSS WITH LANDSCAPE



51. PAUL GAUGUIN

THE CALL



52. GEERTGEN TOT SINT JANS

THE ADORATION OF THE MAGI

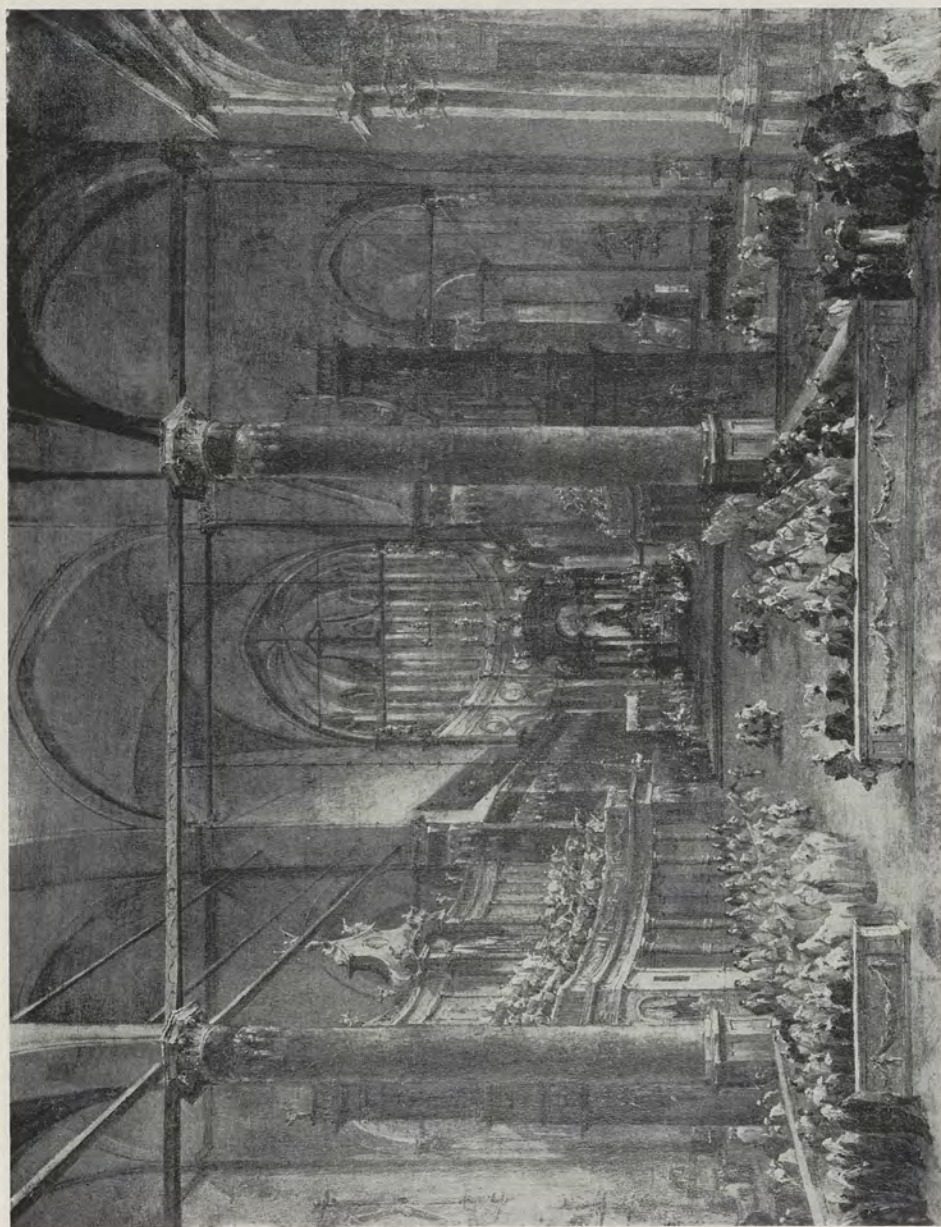


53. VINCENT VAN GOGH



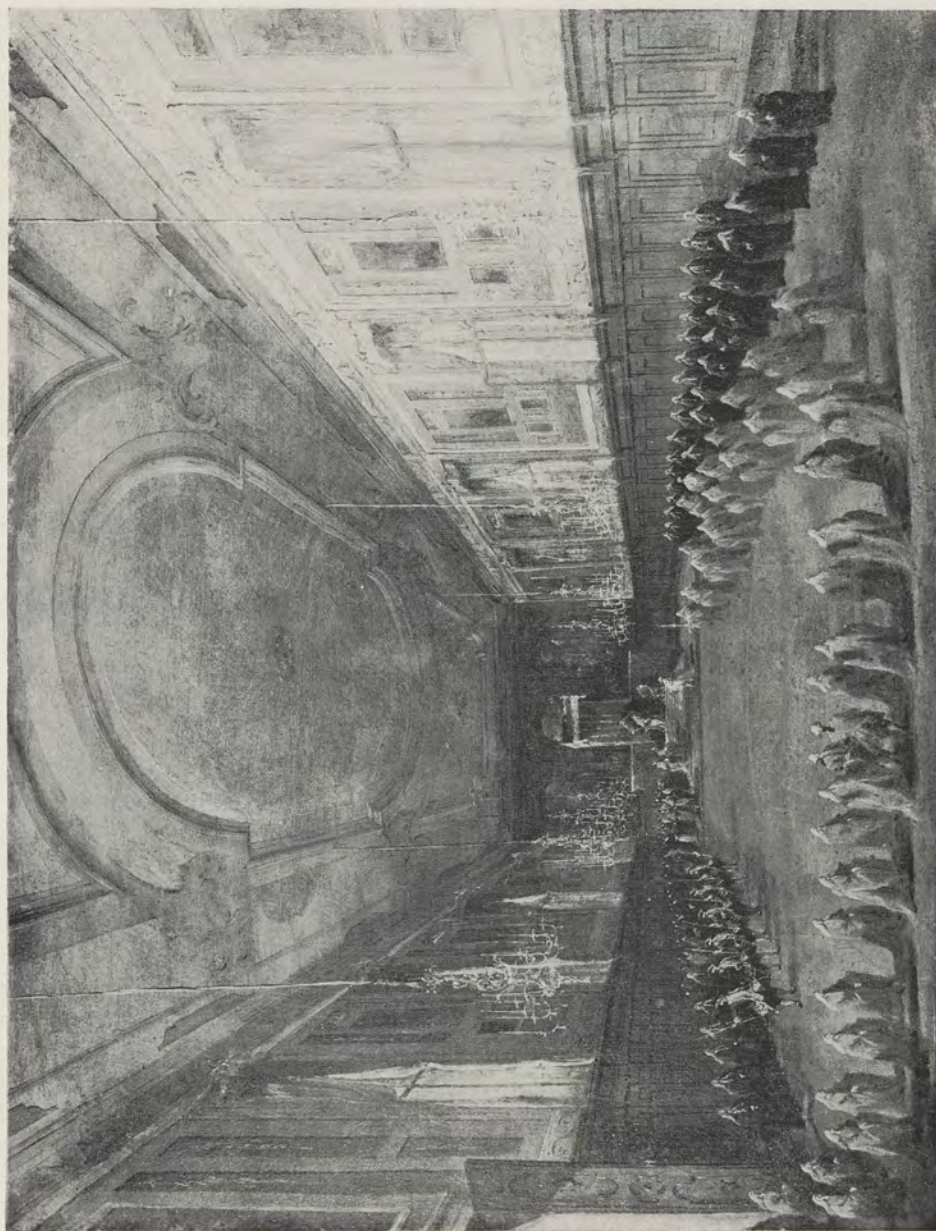
54. FRANCISCO DE GOYA Y LUCIENTES

DON JUAN MARIA OSORIO-ALVAREZ



55. FRANCESCO GUARDI

VISIT OF THE POPE IN VENICE:
PONTIFICAL CEREMONY IN CHURCH OF SS. GIOVANNI E PAOLO



56. FRANCESCO GUARDI

VISIT OF THE POPE IN VENICE:
THE POPE GREETS THE REPRESENTATIVES OF LA SERENISSIMA

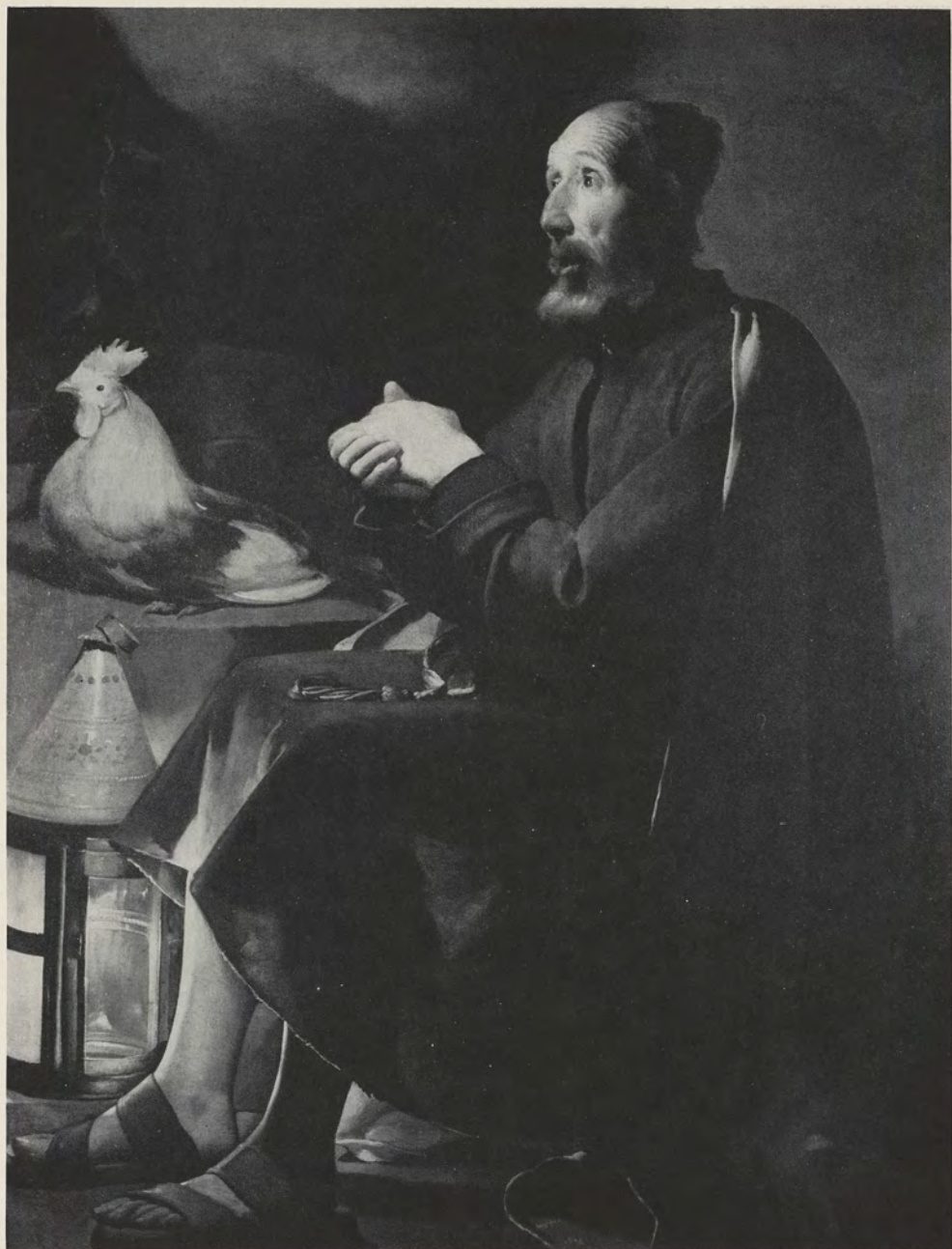


57. EDWARD HICKS



58. PIETER DE HOOCH

THE MUSIC PARTY



59. GEORGES DE LA TOUR

THE REPENTANT ST. PETER



60. LORENZO LOTTO

PORTRAIT OF A NOBLEMAN



61. MASTER OF RUBIELOS

CORONATION OF THE VIRGIN



62.
MASTER OF 1419 MADONNA AND CHILD ENTHRONED



63. HENRI MATISSE

INTERIOR WITH ETRUSCAN VASE



64. LIPPO MEMMI

MADONNA AND CHILD



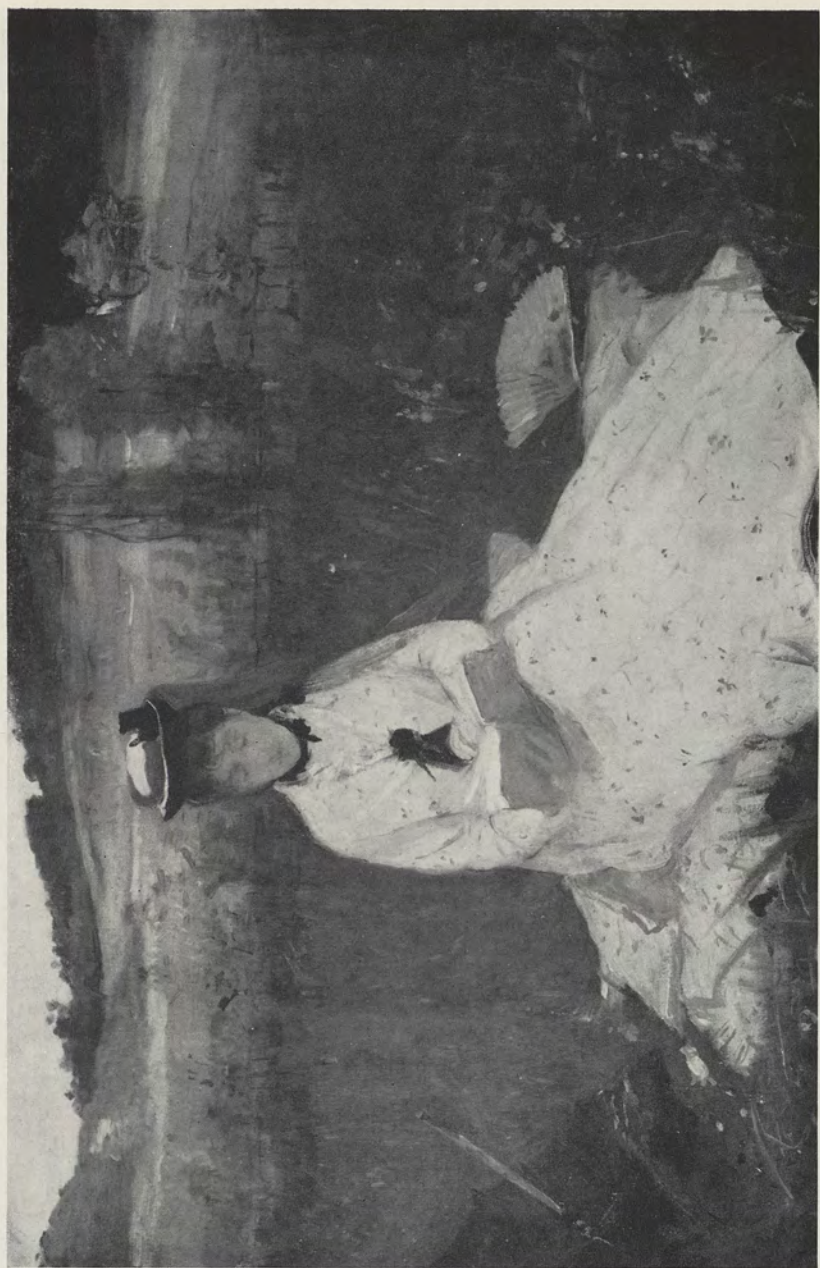
65. AMEDEO MODIGLIANI

PORTRAIT OF A GIRL



66. CLAUDE MONET

SPRING FLOWERS



67. BERTHE MORISOT

MADAME PONTILLON SEATED ON THE GRASS



68. PABLO PICASSO

THE CYCLE OF LIFE



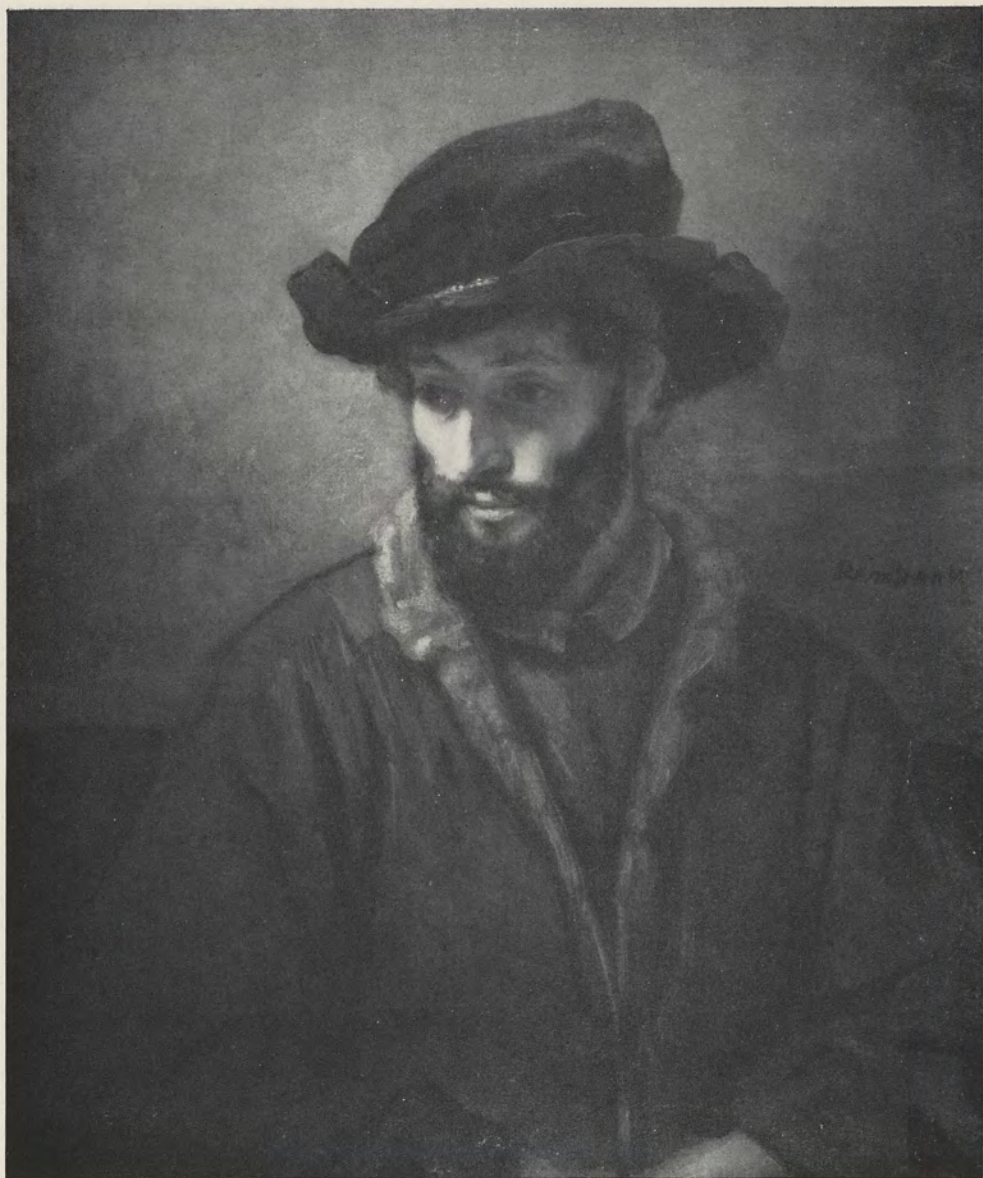
69. CAMILLE PISSARRO

LE FOND DE L'HERMITAGE



70. NICOLAS POUSSIN

FLIGHT INTO EGYPT



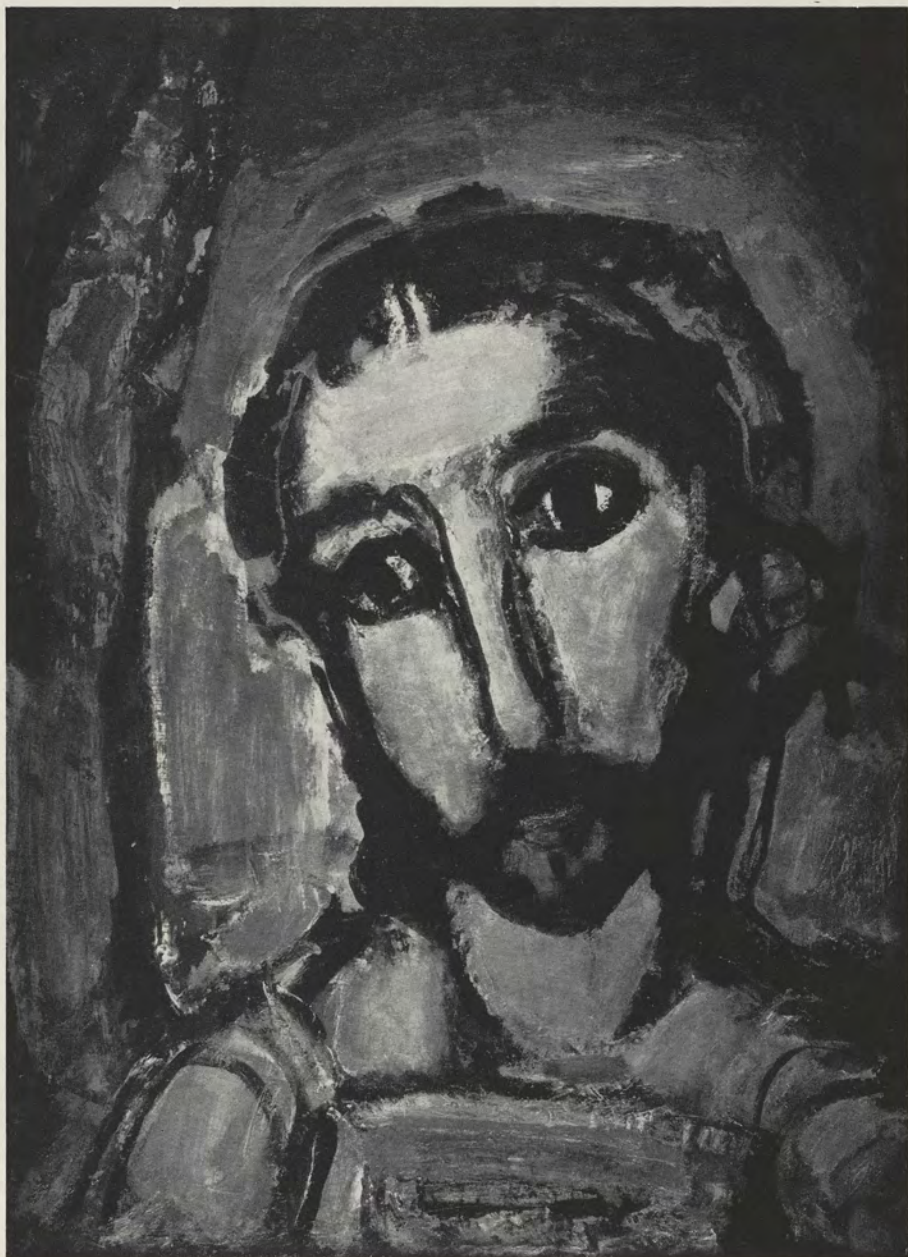
71. REMBRANDT VAN RIJN

PORTRAIT OF A YOUNG STUDENT



72. PIERRE AUGUSTE RENOIR

PORTRAIT OF Mlle. ROMAINE LACAUX



73. GEORGES ROUAULT

HEAD OF CHRIST



74. HENRI JULIEN ROUSSEAU

THE JUNGLE: TIGER ATTACKING A BUFFALO



75. GIOVANNI GIROLAMO SAVOLDO

THE DEAD CHRIST WITH JOSEPH OF ARIMATHEA



76. JOHN SLOAN

THE RATHSKELLER



77. CHAIM SOUTINE

THE GUTTED CUTTLE-FISH



78. RUFINO TAMAYO

WOMEN REACHING FOR THE MOON



79. TINTORETTO



BAPTISM OF CHRIST

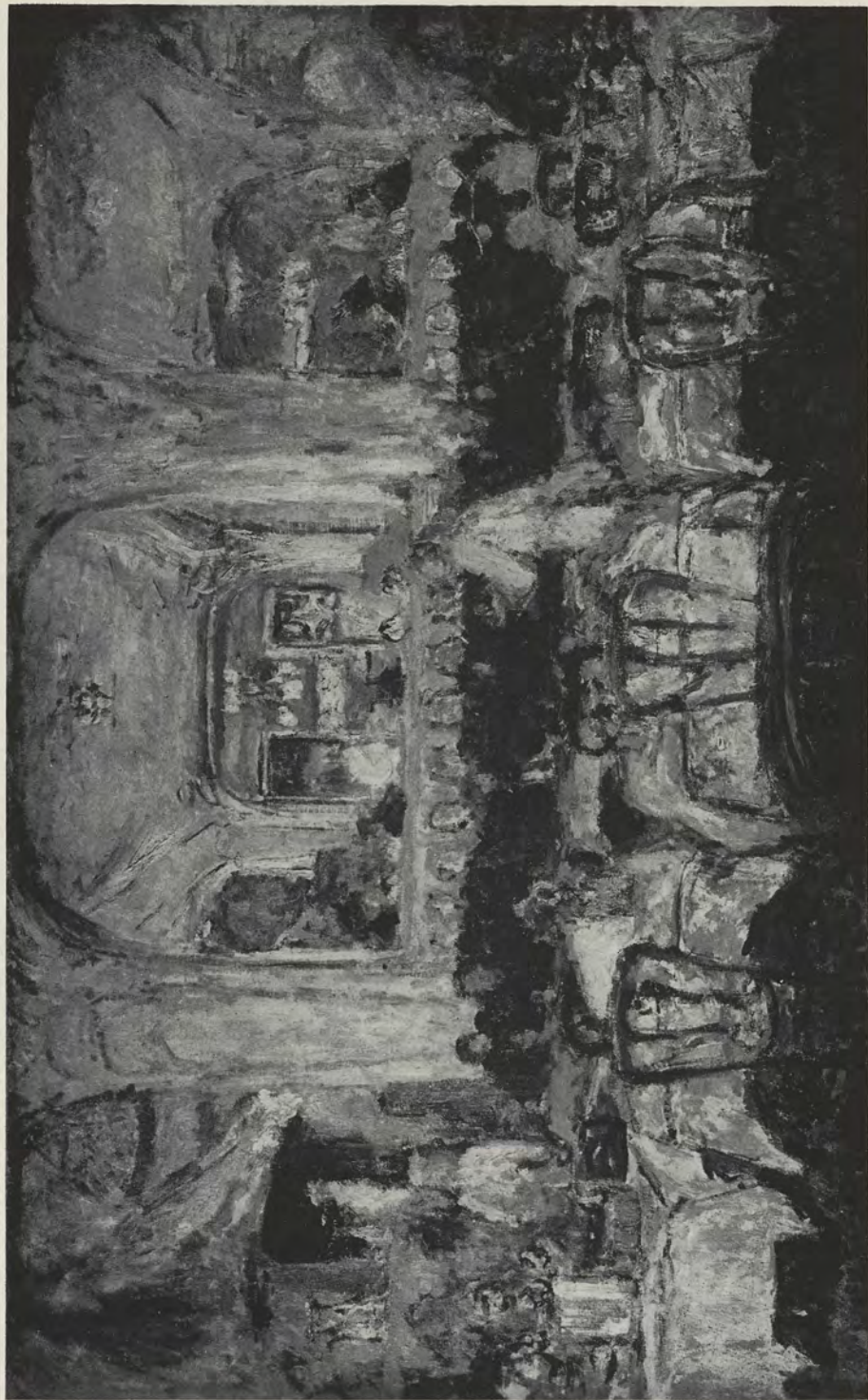


80. PAOLO VERONESE

THE ANNUNCIATION

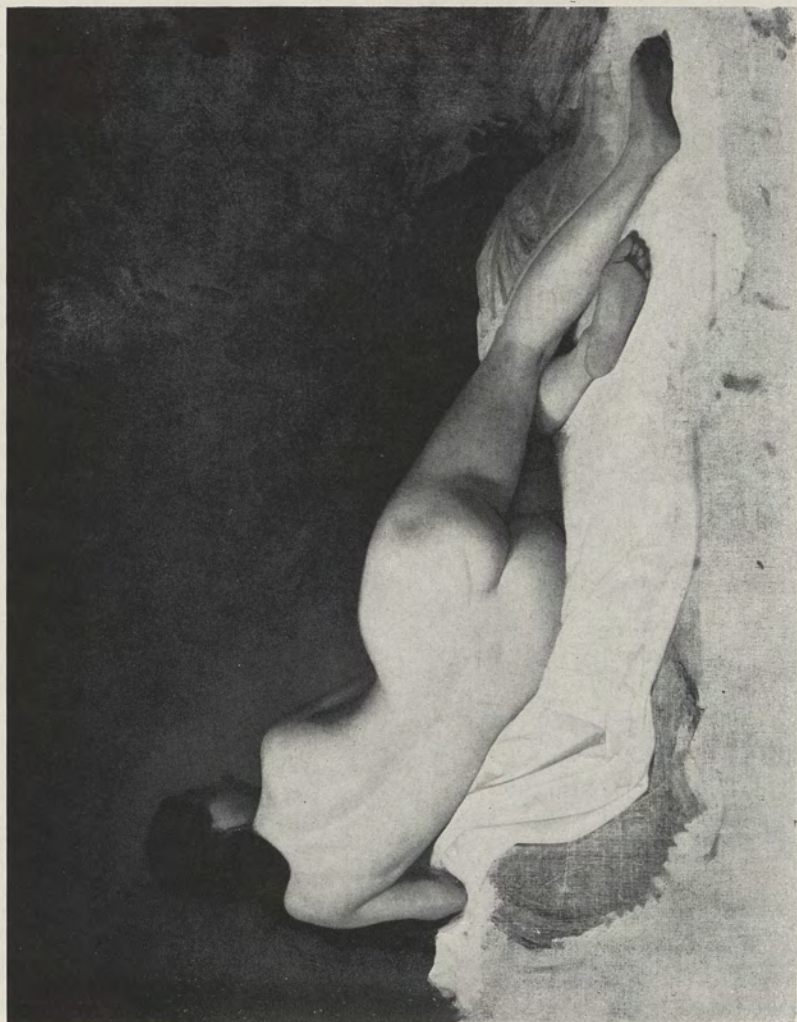


81. EDOUARD VUILLARD UNDER THE TREES: LUXEMBOURG GARDENS



82. EDOUARD VUILLARD

LE CAFÉ WEPLER



84. THOMAS COUTURE

ODALISQUE



85. JAMES ENSOR

THE GARDEN OF MADAME ROUSSEAU



92. PAUL CEZANNE

SKETCH OF ANATOMICAL SCULPTURE



94. CONSTANTIN GUYS

CARRIAGE IN THE BOIS DE BOLOGNE



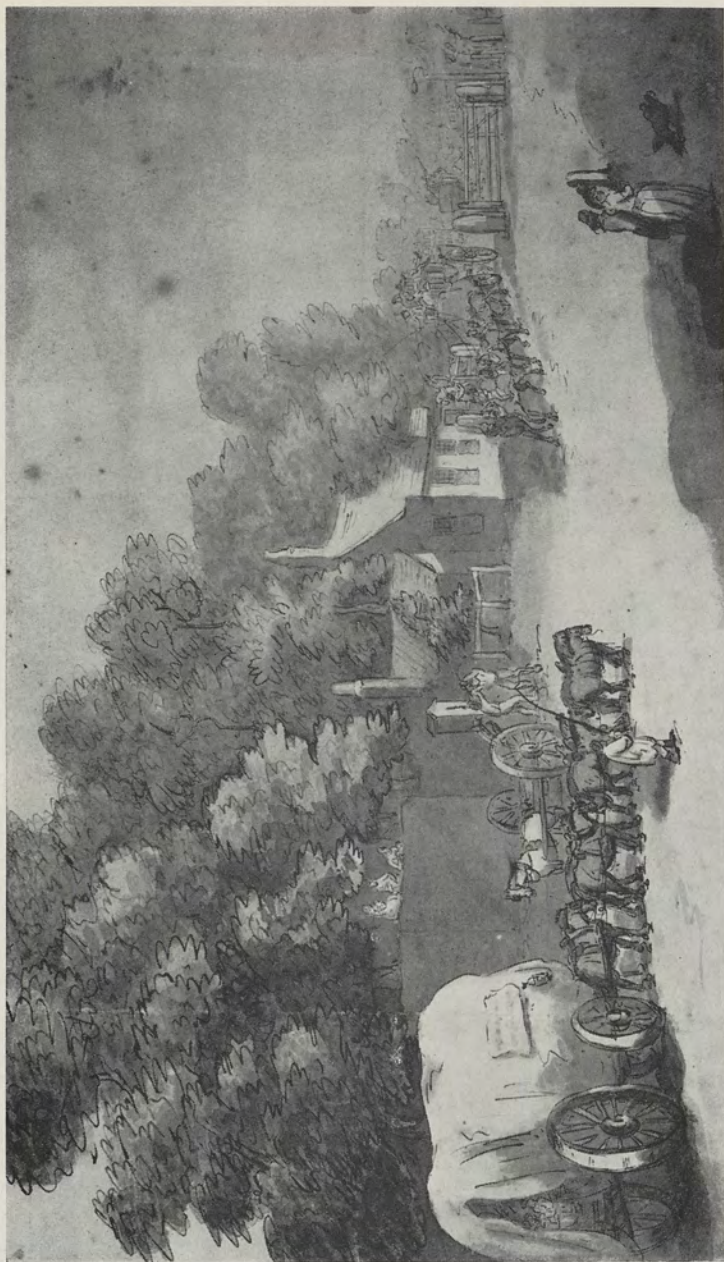
95. CONSTANTIN GUYS

CARRIAGE IN THE BOIS DE BOLOGNE



97. PABLO PICASSO

THE DONKEY DRIVER



101. THOMAS ROWLANDSON

THE TURNPIKE GATE





106. ALBRECHT DÜRER

THE DEAD CHRIST



107. ALBRECHT DÜRER

THE ASCENSION



131. HENRI DE TOULOUSE-LAUTREC

YVETTE GUILBERT



135. ALBRECHT DUERER

THE BURGUNDIAN STANDARD BEARER



136. ALBRECHT DÜRER

ST. EUSTACE



137. ALBRECHT DUERER

THE NATIVITY



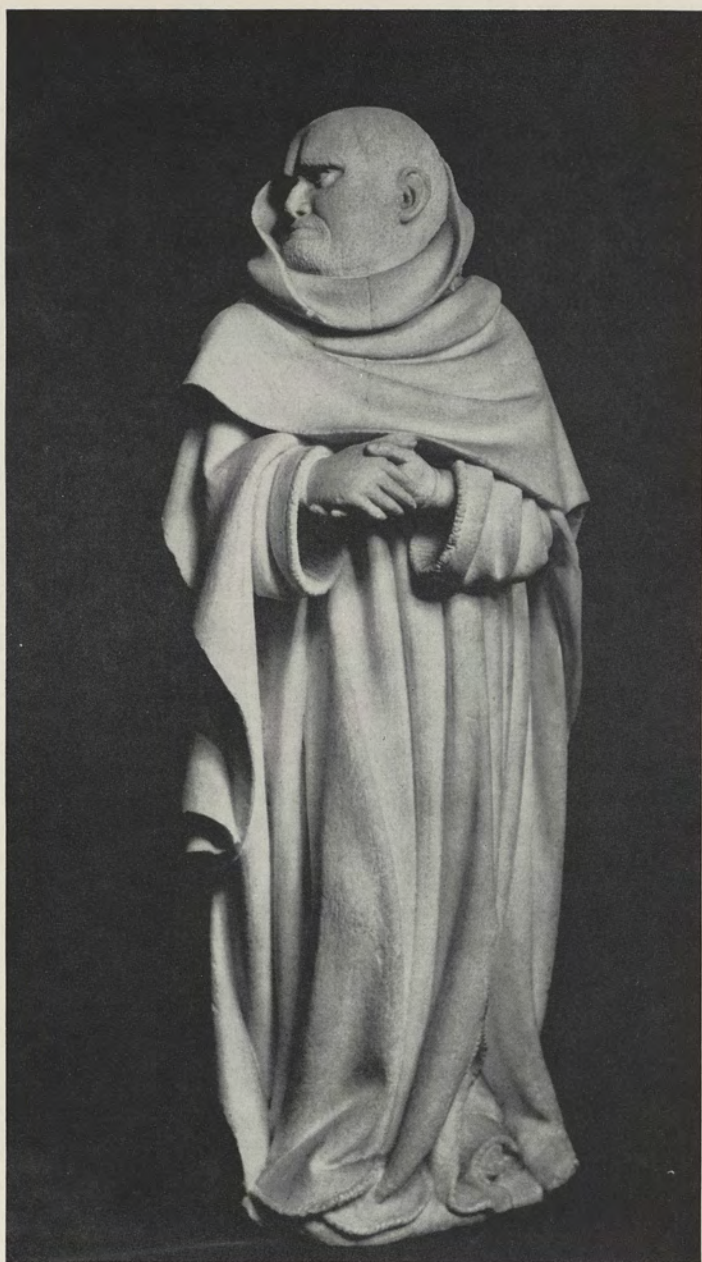
140. ALBRECHT DÜRER

THE GREAT HORSE



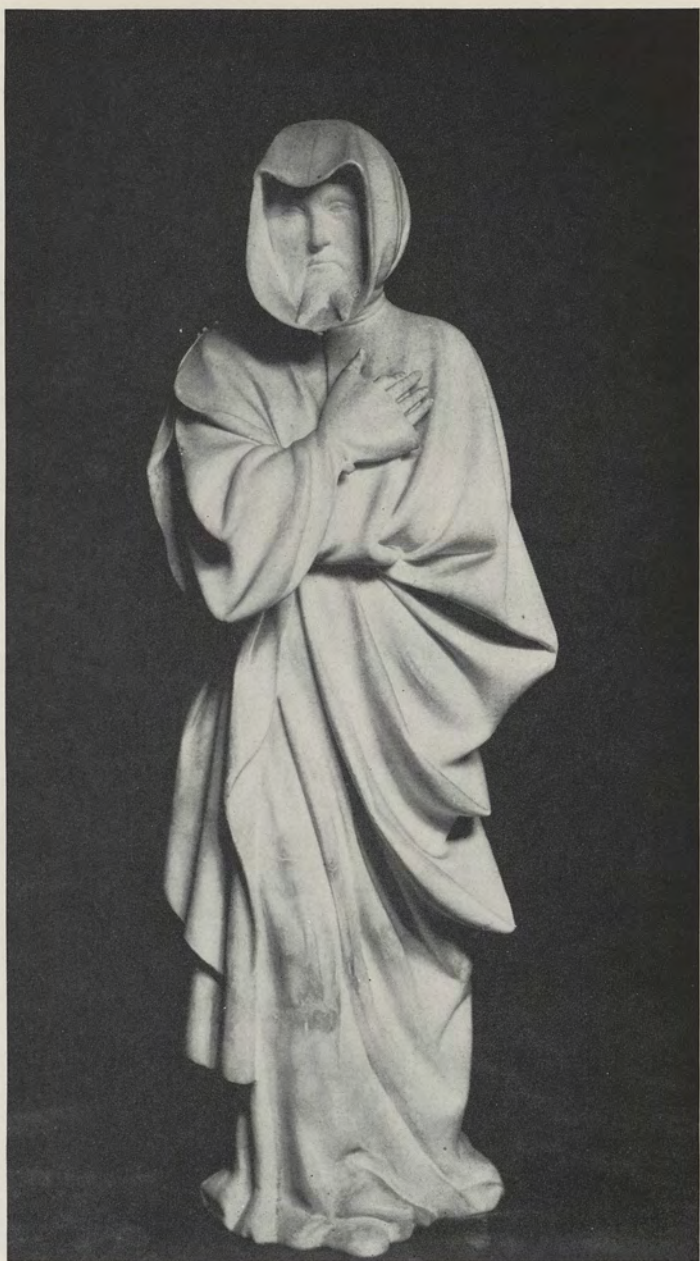
151. JEAN DUVET

THE APOCALYPSE



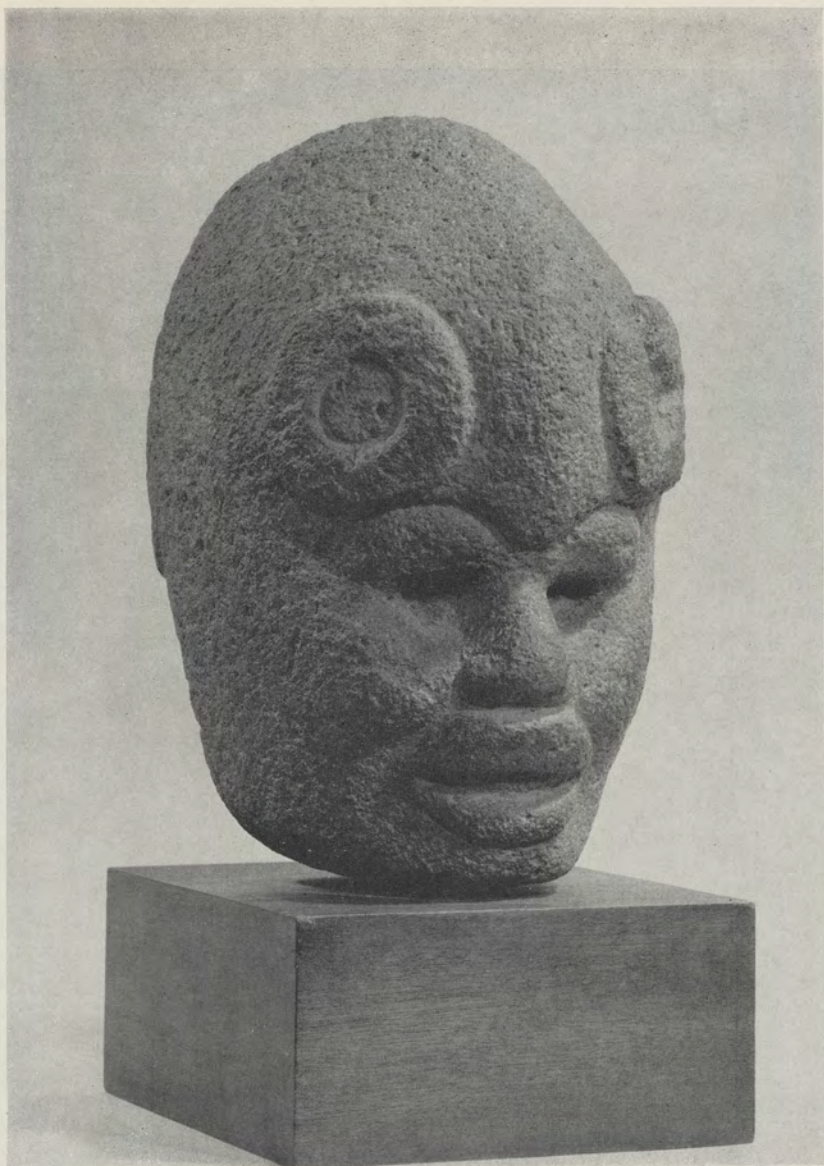
161. CLAUS DE WERVE

MOURNER



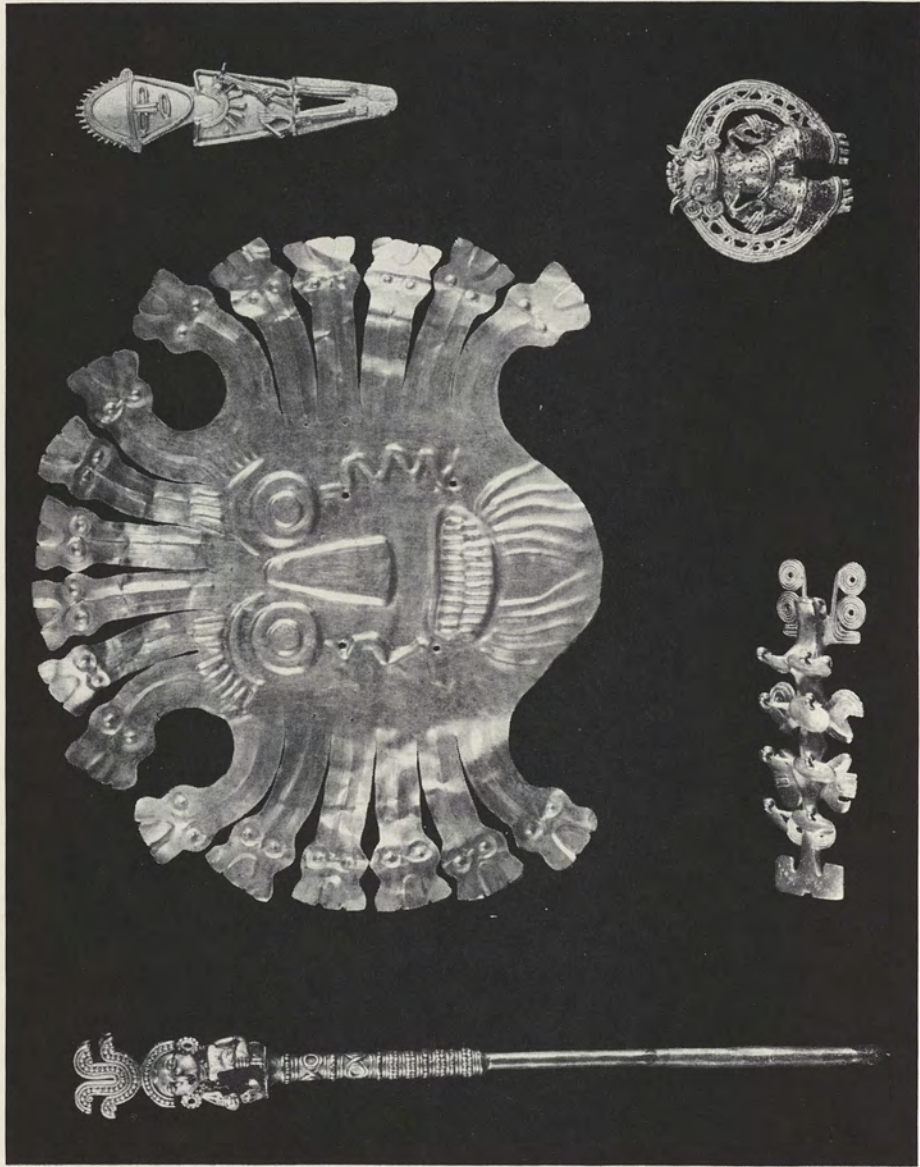
162. CLAUS DE WERVE

MOURNER



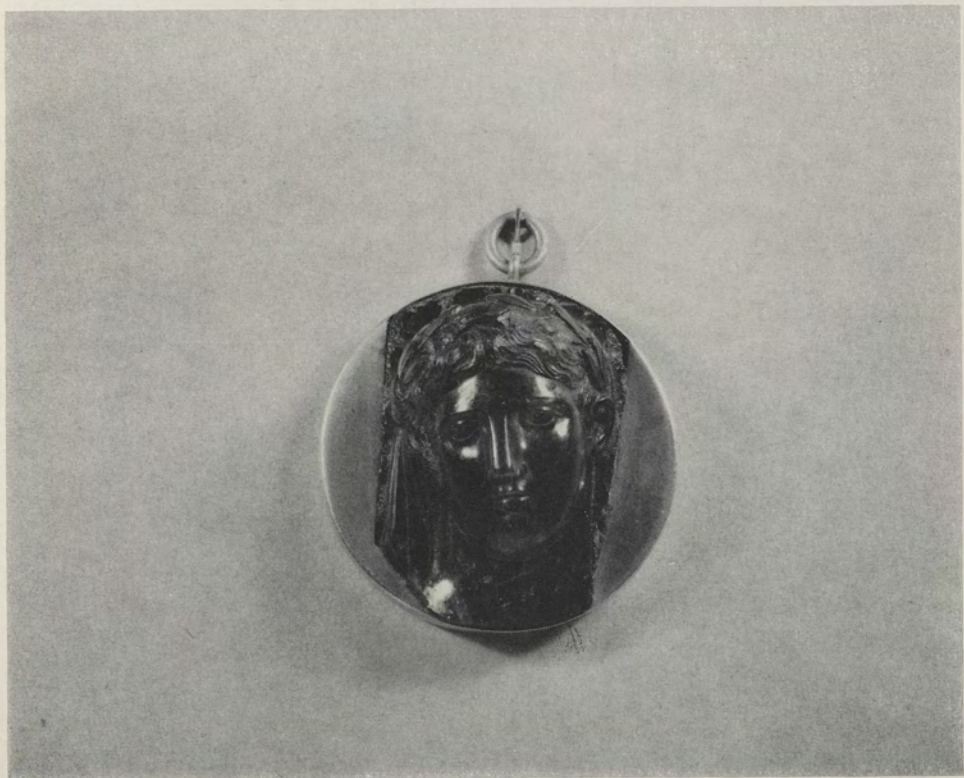
165. MEXICAN, VERA CRUZ, TOTONAC CULTURE

HEAD



168, 169, 173, 174, 175

GROUP OF PRE-COLUMBIAN GOLD OBJECTS



216. GREEK, HELLENISTIC PERIOD

HEAD OF A WOMAN



217. EGYPTIAN, 18th DYNASTY

AMENHOTEP III



218A. EGYPTIAN, EARLY 26th DYNASTY



218B. EGYPTIAN, EARLY 26th DYNASTY

NOBLEMAN WITH STAFF AND WAND



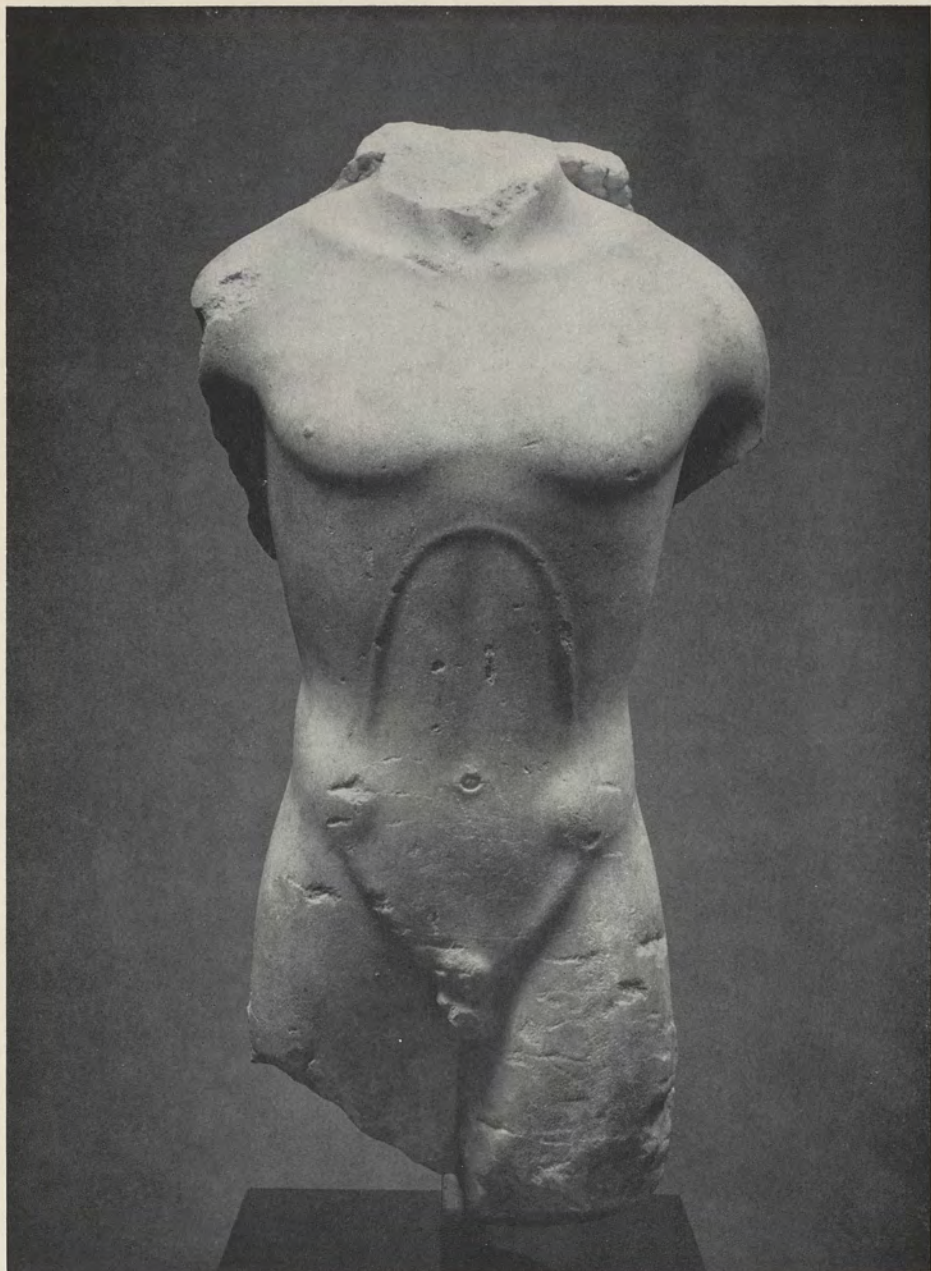
219. EGYPTIAN, PTOLEMAIC PERIOD

TORSO OF AMUN-PE-YON



220. GREEK, ATTIC

ATHLETE



221. GREEK

KOUROS: YOUTH



225. CHINESE, SHANG PERIOD

PAIR OF HORSES ON A FRAMED BASE



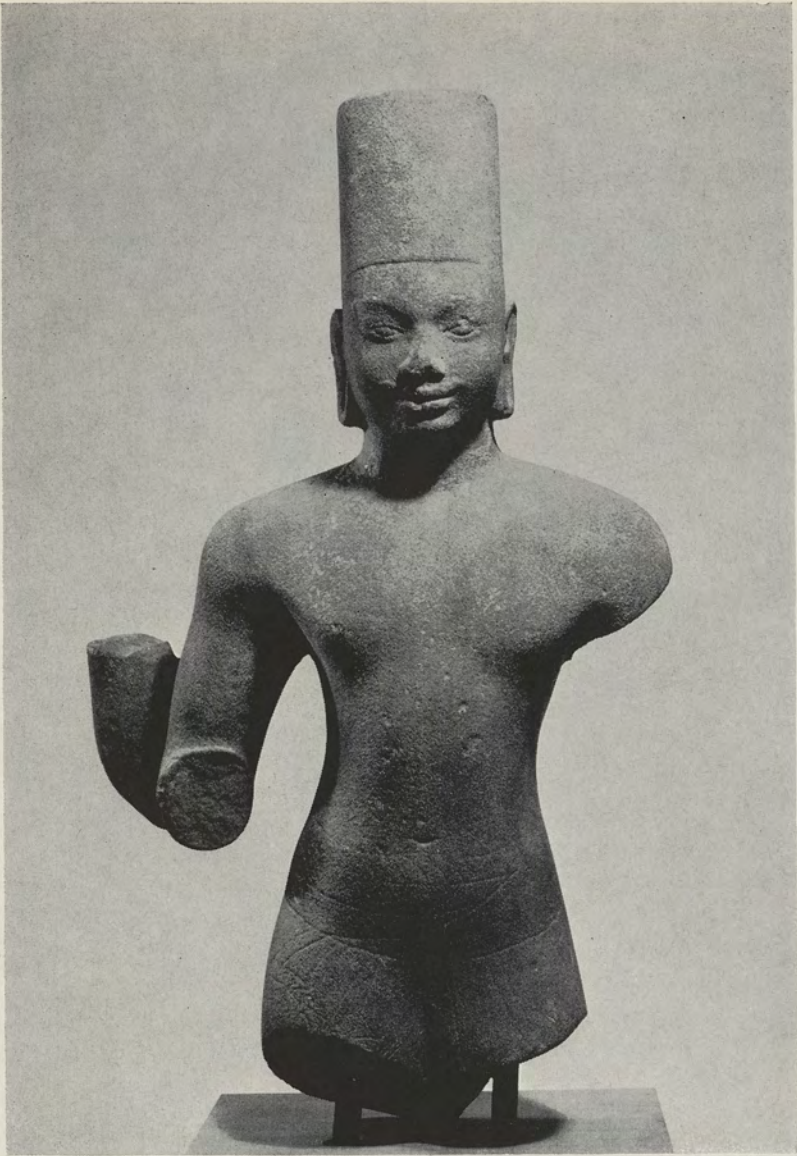
227. CHINESE, HAN OR EARLY SIX DYNASTIES

HORSE



235. CAMBODIAN, PRE-ANGKOREAN

VISHNU



236. CAMBODIAN, PRE-ANGKOREAN

VISHNU



237. CHINESE, NORTHERN SONG DYNASTY

STREAMS AND MOUNTAINS WITHOUT END



238. JAPANESE, HAKUHO PERIOD

HEAVENLY MUSICIAN FROM HORYU-JI



CMA REF
A68C635
M98m
copy 4

